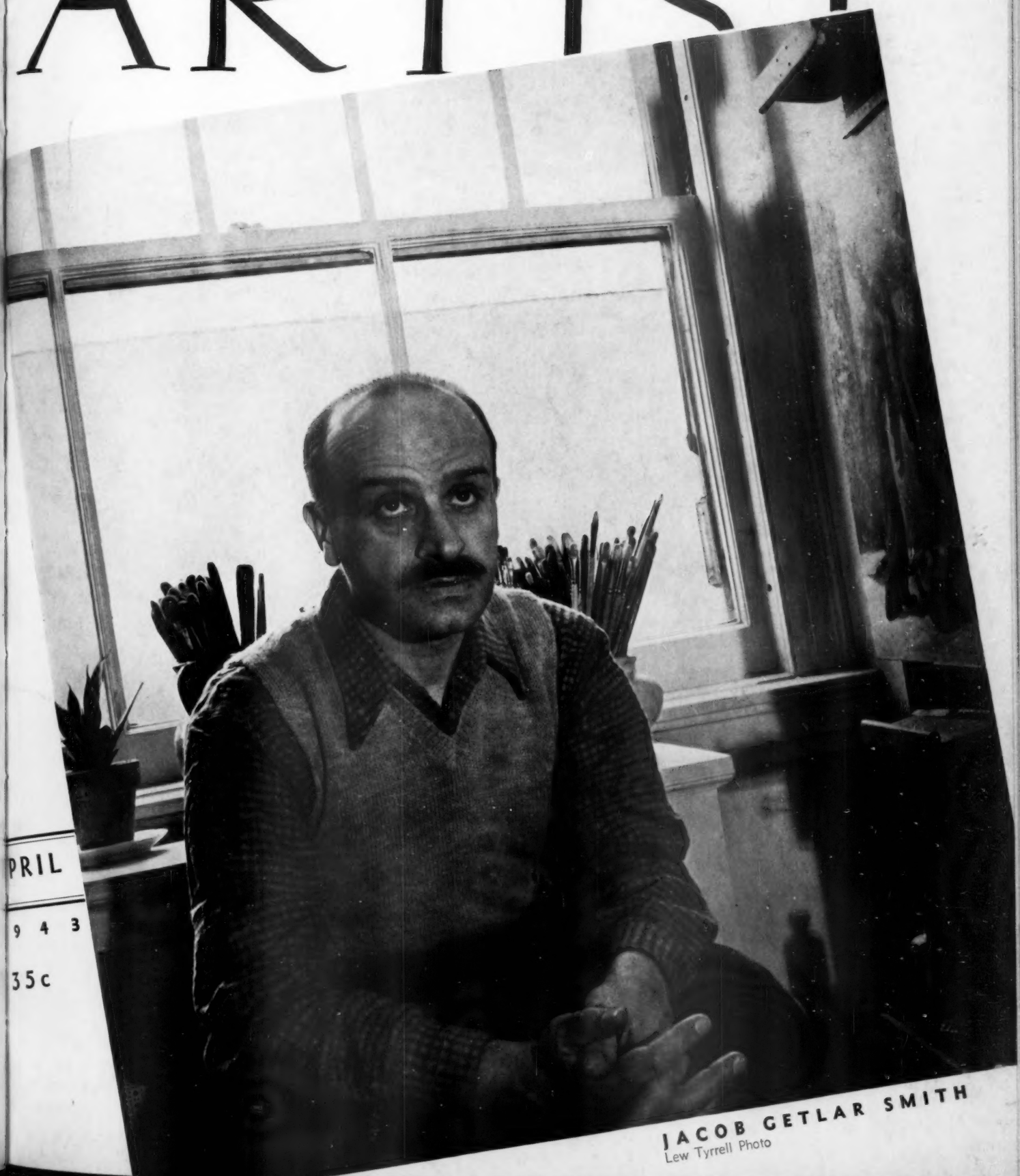
AMERICAN ARTIST



JACOB GETLAR SMITH
Lew Tyrrell Photo

PRIL

9 4 3

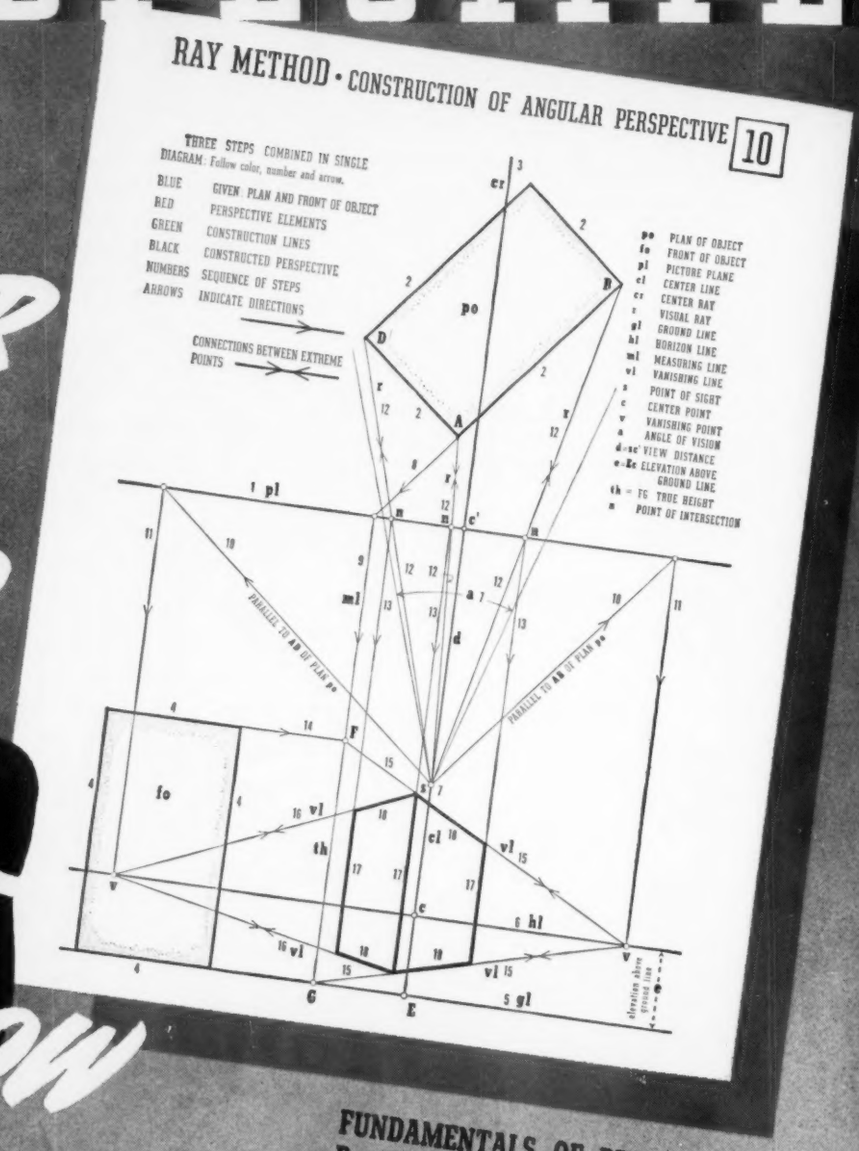
35c

THREE EASY STEPS TO PERSPECTIVE

COLOR

NUMBER

ARROW


RAY METHOD • CONSTRUCTION OF ANGULAR PERSPECTIVE 10
THREE STEPS COMBINED IN SINGLE DIAGRAM. Follow color, number and arrow.
BLUE GIVEN PLAN AND FRONT OF OBJECT
RED PERSPECTIVE ELEMENTS
GREEN CONSTRUCTION LINES
BLACK CONSTRUCTED PERSPECTIVE
NUMBERS SEQUENCE OF STEPS
ARROWS INDICATE DIRECTIONS
CONNECTIONS BETWEEN EXTREME POINTS
po PLAN OF OBJECT
fo FRONT OF OBJECT
pl PICTURE PLANE
cl CENTER LINE
cr CENTER RAY
r VISUAL RAY
gl GROUND LINE
hl HORIZON LINE
ml MEASURING LINE
vl VANISHING LINE
s POINT OF SIGHT
c CENTER POINT
v VANISHING POINT
a ANGLE OF VISION
d=sc VIEW DISTANCE
e=Ec ELEVATION ABOVE GROUND LINE
th = FG TRUE HEIGHT
n POINT OF INTERSECTION
PARALLEL TO AB OF PLAN po
PARALLEL TO AB OF PLAN po
elevation above ground line

The widely known author of Fundamentals of Perspective has evolved a simple and easily understandable method of showing the order in which the lines of a perspective are drawn.

By numbering each line of the constructed perspective and signifying its direction with arrows, the procedure and reasons for it becomes quickly apparent. To further clarify the examples, FOUR COLORS are used.

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By Theodore DePostels, A.I.A.
Edited by Don Graf

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"Hey, do you do that for a livin', mister, or just for fun, huh?

Roger Vernam has just written a book called "Drawing for Fun" which is part answer to the question which, more than any other, people ask him. Vernam, you see, spends a lot of time, with his sketchbook, in parks, subways, beaches, restaurants, dance halls, everywhere, in fact, that people are exposed to public view. The human form divine—and other than divine—has been his chief concern and delight ever since Roger could hold a pencil. Vernam does indeed draw for fun, and for profit too. You will find both fun and profit in meeting him in the May issue of AMERICAN ARTIST.

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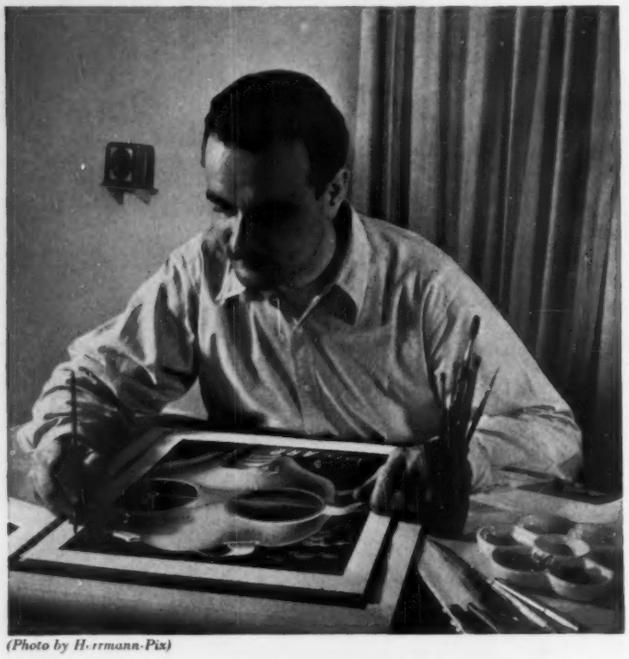

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Small Type Dept.

Business Manager Explains

Publishers, as well as individuals, are experiencing the pangs of rationing. Under General Limitation Order L-244, of the War Production Board, publishers have been required to reduce substantially their consumption of paper in 1943 compared with 1942.

Unfortunately, this has forced us to *withdraw the courtesy period* we have previously extended, whereby subscribers were continued on our list for three months beyond the actual expiration of their former subscription. This was to meet the convenience of forgetful subscribers or those who were temporarily away.

Due to the steadily expanding number of new readers who have learned of the vital interest and value of this how-it-is-done art magazine, we cannot continue to serve both our forgetful old friends and the newcomers and keep within our paper limitations. From now on it becomes necessary to discontinue all subscriptions immediately upon expiration unless renewal payment has previously been received.

Old friends will receive first call. So we ask your cooperation, to insure the continuity of your files, by sending in your renewal subscription well in advance of expiration so that the details of record keeping can be properly cared for. For the time being, at least, there will be no increase in our subscription rates.

Business Manager,
AMERICAN ARTIST

Definition of an Artist

The following excerpt from Royal Cortissos' page in the *New York Herald Tribune* gives us, in a few well chosen words, the definition of a truly great artist. It emphasizes those aspects of a painter's equipment which are more often than not neglected in the education of the artist.

"La Farge was the king of them all, a man whom I knew intimately for long years and whose magical traits I can never forget. He is our great 'old master,' the painter of 'The Ascension' and other memorable mural decorations, of fascinating figure pieces on a smaller scale, of incomparable landscapes and flower subjects, of unique South Sea and Japanese travel notes—and the maker of thousands of glorious windows. He knew the religions and the philosophies; he knew literature and he knew all the schools of art. There were no depths of the intellectual or the mystical into which he had not plunged. And out of his so lavishly furnished mind there poured the most remarkable talk I have ever heard. 'In conversation,' said Harry Adams, 'La Farge's mind was opaline with infinite shades and refraction of light, and with color toned down to the finest gradations.'"

Good for Artists Too!

Thinking leads man to knowledge. He may see and hear and read and learn whatever he pleases; he will never know anything of it, except that what he has thought over, that which by thinking he has made the property of his own mind. Is it then saying too much if I say that man, by thinking only, becomes truly man?

Take away thought from man's life and what remains?

—*Pestalozzi*

Student Award Subscriptions

Sir:

This is just another word of gratitude upon the announcement of your Student Award Subscriptions. We have shared in your generosity here for the past two years and feel that we should tell you something of the use of your offer.

There is, perhaps, no high school in the United States constituted as is the Weimar Branch of the Placer Union High School. This branch is organized within the Weimar Joint Sanitorium for the training and rehabilitation of convalescent persons but is administered in the regular manner from the main branch named above. The regular high school curriculum has been adapted to the needs and abilities of these persons and the net results are surprisingly satisfactory even when compared with a normal high school. In this program we have found Art to be one of the most satisfactory subjects offered, for it has both psychological and therapeutic value. Some of the skills are carried over into direct rehabilitation in such fields as showcard writing, drafting, and costume illustration. Crafts in the form of Occupational Therapy prove of excellent worth.

In this we find much use for American Artist. We have a subscription which circulates among all students who request it and then returns to the Art room for reference purposes. Enclosed is a photograph of your magazine in excellent use.

J. A. Zelle, Instructor in Art, Weimar Branch Placer U. H. S., Calif.

The Growlery

This whimsical sobriquet "The Growlery" was coined by Charles Dickens as a fitting name for his study. We adopt it to serve here as an outlet for the opinions and emotions of our readers. Please address your letters to: The Growlery Editor, American Artist, 330 West 42nd Street, New York.

A Master Commends

Dear Editors:

I have read with genuine interest Taubes' page in the February and March issues of the American Artist. For the sake of the many "illiterati" students in the technical fundamentals of painting, I hope that Mr. Taubes' sound information will appear often in the pages of your magazine.

The average student has fooled around too long with the beguiling "urge for self expression." Even long after his paroxysm was over he has been too intolerant to realize that it is not so simple after all to express an idea coherently until one first learns the mechanics of how to express it. The fault, however, has not been with the student's native intentions: I believe that the fault has been due to the chi-chi theories and anaemic directions of people who are not practitioners in the metier of painting.

I am glad to inform you that extensive preparations are now being made to meet post-war needs in art education and I assure you that before long educational directions will no longer emanate from professorial minds but from practitioners.

Mr. Taubes' page fits constructively within the pattern of the above mentioned preparations. More power to you and Taubes!

Peppino Mangravite

◆ Peppino Mangravite, whose canvas "The Artist's Family" is reproduced in this issue, is actively interested in art education. What time he can spare from his painting he devotes to teaching, lecturing and writing on art subjects. Ed.

Approval

Sir:

It was with great pleasure that I received a gift copy of the Jan. issue and learned that Frederic Taubes was to be a regular contributor.

Mrs. Paul J. King, Bloomington, Ill.

Sir:

You are doing a nice job in giving us a magazine of worth and quality. By the way, let's have much more from Frederic Taubes and others like him!

Wesley M. Carpenter, Cleveland, O.

Palette & Brush Club

Mrs. L. R. Bronson of Detroit recently sent us a group of subscriptions from members of "The Palette and Brush Club." "This club," she writes, "is a group of 100 women, all housewives. Some have had training in earlier years but have had to wait until their families grew up and left them with leisure for continued study. The club meets once a month for some kind of art program, frequently a criticism of work by visiting wellknown artists of the city. . . The club has its own studio . . . conducts classes in life and composition . . . We have an exhibition each spring in the Redland Branch Public Library."

◆ We would like to learn of similar groups elsewhere. Ed.

Jarred—Pleased

Dear Matlack Price:

First, I wish to congratulate you on your article on war posters in the Dec. '42 issue of American Artist. In a recent issue, in the swell new column—Ye Growlery—someone took exception to your Dec. cover by Fabry. Honestly, I was going to stop taking American Artist—what with the world in turmoil, and so many important things to think about—but this cover jarred me—pleased me immensely. Your critique—to my way of thinking—was, *is*, excellent. There are many things I could say—but I want to leave one impression—you are forthright, hard-hitting and to the point. This is my first fan letter in my 37 years—so if I seem to be gushing, why that's what I want to be. I'll look forward with interest to all you have to say.

Sam Pritikin, Van Nuys, Calif.

Our Greetings to Pvt. Eisenlau

Sir:

Students in the Hempstead High School Art Department have taken up a collection for a gift to be sent to one of their fellow art students who was recently drafted into the U. S. Army. They selected a year's subscription to "American Artist" as a most appropriate gift and one that they know their friend, Pvt. Albert Eisenlau, will appreciate most.

Miss Wilma C. McLean, Art Instructor, Hempstead [N.Y.] High School

More Questions

Sir:

I note with interest the Question and Answer Dept. by Mr. Taubes. This is a great opportunity for painters. But what about those of your readers who work in other fields? Can't you arrange for a question and answer dept. for us illustrators and advertising artists?

Harold B. Grant, New York

◆ The Editors look with sympathy upon Mr. Grant's suggestion. Here's something we are willing to try. Ask your question of any artist in the U. S. A., whether an illustrator, advertising artist, sculptor or craftsman. Address the letter to "Question Editor," American Artist, 330 West 42nd Street, New York. The Question Editor will relay your question, if possible, to the artist to whom it is addressed. If the reply is forthcoming it will be printed in the earliest possible issue.

We suggest this as an experiment. Some artists likely to be questioned will be in the Armed Services. Others may not respond. We'll do the best we can with your questions, but can promise no more.

Boost American Art

Sir:

I like your American Artist very much; it is a relief to get information about American artists, especially illustrators and commercial men, after all the drivel most publications print about the French degenerates. You can't make me mad if you never mention any of them, and I think the more boosts you give to good Americans the sooner Art in general will be rid of the confusion now prevailing.

Tom Wilder, Ravinia, Ill.

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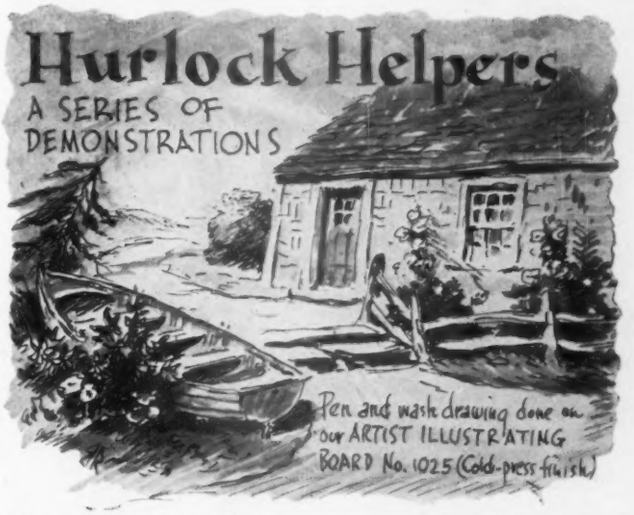
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Bulletin Board

WHERE TO SHOW

ALBANY, N. Y., Albany Inst. of History & Art. Apr. 28-May 30. Artists of Upper Hudson 8th Ann. For all artists residing within 100 miles of Albany. Mediums: oil, watercolor, pastels & sculpture. Jury. Purchase prize. Entry cards & works due Apr. 17. J. D. Hatch, Jr., 125 Washington Ave., Albany, N. Y.

ATLANTA, GA., Atlanta Univ. Apr. 4-May 2. Negro Artists' Exhibition. For all American Negroes. Mediums: oil & watercolor. Jury. Prizes. Entry cards due Mar. 24; works, Mar. 29. Hale Woodruff, Atlanta Univ., Atlanta, Ga.

BUFFALO, N. Y., Albright Art Gallery. May 5-31. Artists of Western New York, 9th Annual. For artists of Western New York. Mediums: oil, drawing, watercolor, pastel, prints, sculpture & ceramics. Jury. Cash prizes. Entray cards due May 14; works, May 22. Mrs. Laurie Kaldis, Albright Art Gallery, Buffalo, N. Y.

BUFFALO, N. Y., Albright Art Gallery. Apr. 15-May 13. Buffalo Print Club 4th Nat'l Print Show. For all artists. Black and white prints in all mediums. Fee, $1. Jury. No prizes, but sales encouraged. Entry blanks & prints due Apr. 1. Jean MacKay, Sec'y, 620 Niagara St., Buffalo.

CHARLOTTE, N. C., Mint Museum of Art, May 1-June 6. Mint Museum Spring Exhibition. For all artists. Mediums: oil, watercolor, sculpture, graphic arts & crafts. Jury. Cash prizes & Honorable Mentions. Entry cards due Apr. 14; works, Apr. 28. Dayrell Kortheuer, 208 Cherokee Road, Charlotte, N. C.

CHICAGO, ILL., Art Inst. of Chicago. May 13-Aug. 22. 22nd Internat'l Watercolor Exhibition. For all artists. Mediums: Watercolor, pastel, drawing, monotype, tempera & gouache. Jury. Prizes totalling $1,100. Entry cards by Mar. 22; works, Mar. 29-Apr. 8. Frederick A. Sweet, Assistant Curator of Painting & Sculpture, Art Inst. of Chicago, Chicago, Ill.

CHICAGO, ILL., Art Center of Chicago. May 6-29. Society of Typographic Arts Exhibition of Chicago Design in Printing. Mediums: all classifications of printing done in Chicago and vicinity during 1942. Jury. Certificate awards for each classification. Edward F. Sullivan, 230 N. Michigan Ave., Chicago, Ill.

CLEVELAND, OHIO, Cleveland Museum of Art. Apr. 28-June 6. 25th Annual Exhibit of work by Cleveland Artists and Craftsmen. For complete information write to Cleveland Museum of Art, Cleveland, O.

DALLAS, TEX., Dallas Museum of Fine Arts. Mar. 28-Apr. 25. 14th Annual Allied Arts Exhibit. For artists of Dallas County. All mediums. No fee. Jury. Prizes. Entry cards due Mar. 17; works, Mar. 22. Dallas Museum of Fine Arts, Dallas, Texas.

EAST GLOUCESTER, MASS., North Shore Galleries, June 27-Sept. 12. North Shore Art Assn. 21st Exhibit. For all artists. Mediums: oil, watercolor, prints & sculpture. Jury. Prizes: $100 for best oil; $25, watercolor. Entry cards & works due June 11. Mrs. L. Edmond Klotz, Ledge Road, East Gloucester, Mass.

HARTFORD, CONN., Avery Memorial. May 1-16. Independent Painters & Sculptors of Hartford. For all artists over 16 yrs. Mediums: oil, watercolor, black & White. No jury. Edith Smith Popular Prize. Works due Apr. 24. Miss Mary A. Dunne, 71 Asylum St., Hartford, Conn.

IRVINGTON, N. J., Art and Museum Assn. May 2-23. For all U. S. artists. Mediums: oil, watercolor, sculpture, black & white. Fee: $1. Jury. Prizes. Entries due Apr. 24. Miss May E. Baillet, Sec'y, Irvington Art and Museum Association, 1064 Clinton Ave., Irvington, N. J.

JACKSON, MISS., Municipal Art Gallery. Apr. 1-30. Mississippi Art Ass'n Nat'l Watercolor Exhibit. for living American artists. Mediums: watercolor, gouache, drawing, tempera painting. Jury. Prizes: War Bonds totalling $50 or more. Entry cards & works due Mar. 25. Mrs. John Kirk, 927 N. Jefferson St., Jackson, Miss.

LAGUNA BEACH, CALIF., Laguna Beach Art Gallery, May 1-30. Laguna Beach Art Ass'n Print and Drawing Exhibit. For all U. S. artists. Mediums: all prints and drawings. Entry fee: 50c. Jury. Prizes. Entry cards due Apr. 19; works, Apr. 23. Curator, Laguna Beach Art Gallery, Coast Blvd. & Cliff Drive, Laguna Beach, Calif.

LOWELL, MASS., Whistler's Birthplace Year-Round Exhibition. For professional artists. All mediums. Exhibition 6 to 8 weeks. Fee $1.50 per picture and express. John G. Wolcott, Vice-Pres., Whistler House, 236 Fairmount St., Lowell, Mass.

WHERE TO SHOW

MONTGOMERY, ALA., Museum of Fine Arts. May 3-31. Watercolor Society of Alabama Annual Jury Show. For all American artists. Medium: watercolor. $1 fee for non-members (Service men free). Jury. Prizes; extra award for artists in the Service. Entry cards due Apr. 24; works by Apr. 28. Joseph Marino-Merlo, Pres., c/o Dept. of Applied Art, Alabama Polytechnic Institute, Auburn, Ala.

NANTUCKET, MASS., Easy Street Gallery. Aug. 1-31. Summer Exhibition. For artists who have worked in Nantucket. Mediums: oil, watercolor, etching, block prints, miniatures, sculpture. Jury. No prizes. Works due by July 15. Mrs. Herbert R. Crane, Mgr., Easy St. Gallery, Nantucket, Mass.

NEW HAVEN, CONN., Free Public Library, Apr. 12-24. New Haven Paint and Clay Club 42nd Annual. For all artists. Mediums: oil, watercolor, Black & white, sculpture. Jury. Prizes: $250 and Purchase Fund. Entry cards & works due Apr. 5. Mrs. W. F. Robb, 66 Vista Terrace, New Haven.

NEW YORK, N. Y., Academy of Allied Arts. Apr. 22-May 22. 12th Spring Salon. For all artists. Mediums: oil & watercolor. Fee according to size. No jury. No prizes. Entry cards & works due Apr. 10. Eve Heath, Academy of Allied Arts, 349 W. 86th St., New York, N. Y.

NEW YORK, N. Y., American Fine Arts Galleries. Apr. 5-24. Nat'l Association of Women Artists 51st Ann. For members. Mediums: Oil, watercolor, black & white sculpture. Fee: $1 per exhibit. Jury. $1,500 in prizes. Works due Mar. 29. Miss Josephine Droege, Nat'l Ass'n Women Artists, 42 W. 57 St., New York, N. Y.

NEW YORK, N. Y., Fine Arts Gallery, Apr. 12-23. American Veteran Society of Artists. For all veterans and members of the U. S. Armed Forces. Mediums: oil, watercolor, sculpture & prints. Fee: $3.50 for all but prints; prints $2.50. Jury of selection. Entry cards due Mar. 25; works, Apr. 2. F. Allen Williams, 58 W. 57th Street, New York, N. Y.

OAKLAND, CAL., Oakland Art Gallery. May 2-30. Annual Sculpture Ehixbition. For all artists. Medium: sculpture—no miniature or soap. Jury. First prize $50; gold, silver & bronze medals. Entry cards & works due Apr. 21. Oakland Art Gallery, Municipal Auditorium, Oakland, Cal.

PARKERSBURG, W. VA., Fine Arts Center. Apr. 10-May 8. 5th Ann. Regional Show. For artists & former residents of W. Va., Ohio, Va. & Pa. Mediums: Oil & watercolor. Jury. Prizes. Entry cards due Mar. 28; works Apr. 1. Parkersburg Fine Arts Center, 317 9th St., Parkersburg, W. Va.

PHILADELPHIA, PA., Philadelphia Print Club. Apr. 12-28. American Color Print Society. For all color print makers. All print mediums. Fee: 50c for non-members. Jury. Prize. Entry cards due Mar. 29; works, Apr. 1. Miss Mary Mullineux, 11 West Walnut Lane, Germantown, Philadelphia, Pa.

ROCKFORD, ILL., Burpee Art Gallery, Apr. 5-30. Rockford & Vicinity Artists 19th Ann. For members; anyone eligible on payment of $3 membership dues. Jury. Purchase and cash prizes. Rockford Art Assn, 737 N. Main St., Rockford.

SAN FRANCISCO, CAL., San Francisco Museum of Art. May 5-30. San Francisco Art Ass'n. 7th Annual Watercolor Exhibition. For all artists. Mediums: watercolor, pastel and tempera on paper. No fee. Jury. Prizes. Entry cards due Apr. 8; works, April 10. Mrs. Evelyn Eck, San Francisco Museum of Art, Civic Center, San Francisco, Cal.

TACOMA, WASH., College of Puget Sound. Apr. 4-May 2. Artists of Southwest Washington 4th Ann. For artists of Southwest Wash. Mediums: Oil, watercolor & sculpture. No jury. No prizes. Entry cards due Apr. 1; works Apr. 6. College of Puget Sound, Tacoma, Wash.

TOLEDO, OHIO, Toledo Museum of Art, May 2-30. Toledo Artists 25th Annual. For residents & former residents of Toledo.- Mediums: oil, watercolor, prints, drawing, crafts. Jury. Entry cards & works due Apr. 16. J. Arthur MacLean, Curator, Toledo Museum of Art, Toledo, Ohio.

WORCESTER, MASS., Worcester Art Museum. May & June. Worcester County Artists. For artists resident or born in Worcester County. Mediums Oil, watercolor & sculpture. Jury. Entry cards due Apr. 17; works Apr. 21. Worcester Art Museum Worcester, Mass.

WHERE TO SHOW

YOUNGSTOWN, OHIO, Butler Art Institute, Apr. 16-May 9. Combined Clubs Spring Salon. For residents of Youngstown and immediate vicinity. Mediums: oil and watercolor. Jury. Prizes. The Butler Art Institute, 524 Wick Avenue, Youngstown, Ohio.

YOUNGSTOWN, OHIO, Butler Art Institute, May 14-June 13. First Biennial Ceramic Show, Youngstown Junior League. Open to residents and former residents of Ohio. Mediums: Ceramics. No fee. Jury. Prizes: $150. Entry cards & works due May 2. Ruth Baldwin, Sec'y, Butler Art Institute, Youngstown, Ohio.

U. S. CIVIL SERVICE COMMISSION needs multilith cameramen-platemakers and press operators for Federal Agencies. Civil Service requirements have been modified in order to secure applicants who must be 16 years or over—no maximum age limit. Women are being employed also. Applications available at first- and second-class post offices, the Commission's regional offices, or the U. S. Civil Service Commission, Washington, D. C., should be sent to the Commission's Washington office.

COMPETITIONS

WASHINGTON, D. C., Library of Congress, May 1-July 1. National Exhibition of Prints. Open to all artists. Handmade prints, any technic, in black & white or color, issued since Mar. 1, 1942, are eligible for exhibition; but drawings, photographic prints, or those colored after printing, are not eligible. Jury for selection will consist of representatives of the four major art galleries in Washington. Jury for award of Joseph Pennell purchase prizes will consist of the standing committee for the purchase of prints under the Pennell Fund. Thirty-five purchase prizes, ranging from $30 to $100 each and totalling $1,600, will be awarded; and prints so honored will be purchased for the permanent Library collection. Artists who desire to submit prints should write immediately to the Fine Arts Division, the Library of Congress, Washington, D. C., for complete information. The deadline for receipt of prints in Washington is March 30th. Since time is short, it is suggested that you make your request by air mail. Please mention that you learned of this exhibition through American Artist.

McCANDLISH AWARDS for 1943 will be given for the four best sketches advertising U. S. War Bonds and Stamps or the American Red Cross. Prizes will total $1,000; 1st prize a $500 War Bond. Entries due before May 1. H. A. Speckman, McCandlish Lithograph Corp., Roberts Ave. & Stokley St., Philadelphia, Pa.

MURAL COMPETITION: $4,500 award for mural design in oil medium for Springfield, Mass. Museum of Fine Arts Library. For artists resident in Canada, Mexico & U. S. Closing date May 24, 1943. Frederick B. Robinson, Dir., Museum of Fine Arts, Springfield, Mass.

THE LOUIS MELIND CO.: Drawing Ink Contest for students and professionals. First prize of $50 war bond in each class; and as many $5 war stamps as are deemed merited by entries in each class. Subject: America's Drive to Victory. Closing date April 1st. The Louis Melind Company, 362 W. Chicago Ave., Chicago, Ill.

SOAP SCULPTURE: $1,120 in cash prizes for sculptures in Ivory soap. Advanced amateur, senior, junior & group classification. Closes May 15. Nat'l Soap Committee, 80 E. 11th St., New York, N. Y.

SCHOLARSHIPS & AWARDS

THE AMERICAN UNIVERSITY, WASHINGTON. Two $360 and three $180 four-year scholarships in career painting leading to the Bachelor of Arts degree and certificate in Art Education. Course given by the Phillips Memorial Gallery Art School. Art treasures of Washington utilized in program. For details write to Pres. Paul F. Douglass, The American University, Washington, D. C.

KANSAS CITY ART INSTITUTE, Eighth Annual National High School Competition. Scholarships covering full tuition and half tuition will be awarded the winners. Open to high school students graduating in the winter or spring of 1943. Entries must be received by May 15. Entry blanks mailed upon request. Kansas City Art Institute, 4419 Warwick Blvd., Kansas City, Mo.

SYRACUSE UNIVERSITY, SYRACUSE: The College of Fine Arts announces the following scholarships to be granted by competition on July 10: Art—one $400 and four $200 scholarships; Architecture—one $400 and four $200 scholarships. Entries due July 1; applications for entrance will not be considered after June 25. Dean H. L. Butler, College of Fine Arts, Syracuse Univ., Syracuse, New York.

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GIVE
RED CROSS WAR FUND

April

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AMERICAN ARTIST

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VOLUME 7 NUMBER 4 APRIL 1943

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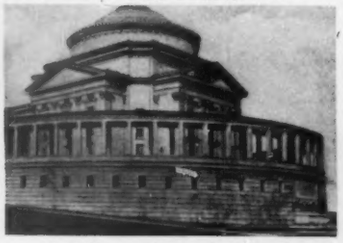

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JACOB GETLAR SMITH

THE OLD BLACKSMITH SHOP WATERCOLOR (20x24 inches)

Jacob Getlar Smith, like many artists, lives a double life. In the winter he resides and paints in New York City. Soon after the first robin heralds the approach of summer, he locks his studio door and journeys with his family and brushes to his little farm in Bucks country, Pennsylvania.

Summer migration from town to country is indeed an almost universal experience with artists, but few, probably, respond so radically to their changed environment as does Smith. While it may not be quite correct to say that he is depressed by the city, its sombre aspects certainly do impinge upon his sympathetic spirit and command his brush. In the country he is interested in the aspects of nature; in the city it is humanity that claims his attention, a humanity living under artificial conditions of a wholly man-made environment. In short it is the human drama in metropolitan life, particularly as it affects the lower social strata, that impresses him. To explain that his particular heroes among the old masters are Rembrandt, Goya and Daumier will clarify this attitude.

After several months in the city Smith craves the purifying influence of nature. "Getting out into the country," he says, is a cleansing, spiritual bath. Here, surrounded by the eternal and everchanging expressions of nature, I become wholly obsessed with the beauty of the mountains, trees, fields and the homely works of man which, in the country, are so unconsciously related to nature's intention."

In the country, Smith not only changes his fundamental interests: he adopts a different medium and method of working. He leaves his oil colors and canvas in the city and paints his nature subjects exclusively in watercolor. This more spontaneous medium he feels more responsive to his "nature mood" and more convenient for outdoor working conditions. We have selected his watercolors for study in this article.

Jacob Getlar Smith first became interested in watercolor in 1930 when he was living and working in France on a Guggenheim Fellowship. It was the medium he took on his innumerable sketching trips.

His first watercolors, strangely enough—since he was studying in France—were inspired by the English masters of this medium, at least to the extent that he approached his painting by way of meticulous drawing. He would spend hours upon preliminary drawing with his pencil before putting a brush to the paper. He continued in this practice for a long time and believes this training was the best possible influence upon his subsequent painting. As growing facility with his brush led to a more direct attack, the evidence of that meticulous approach gradually disappeared, but the structural sense which it engendered is basic in all his recent work. His brush now dances with a freedom that hides those stern disciplines which set it free.

Jacob Getlar Smith, however, has not forgotten drawing, nor has his interest in it lessened. Indeed he says that if he had to choose between drawing and painting he would not hesitate to give up brush for pencil. He draws all the time, from models while in the city, and from nature in the country. Folios of pencil, crayon and ink drawings and innumerable sketchbooks testify to his zeal.

But to get back to the watercolors. Smith paints on 140 lb. English papers (20x24) made up into blocks. His palette is quite restricted, (9 colors) and, favoring the warm section of the spectrum, he leans heavily upon the earth colors, umbers, ochres and siennas. He works in a

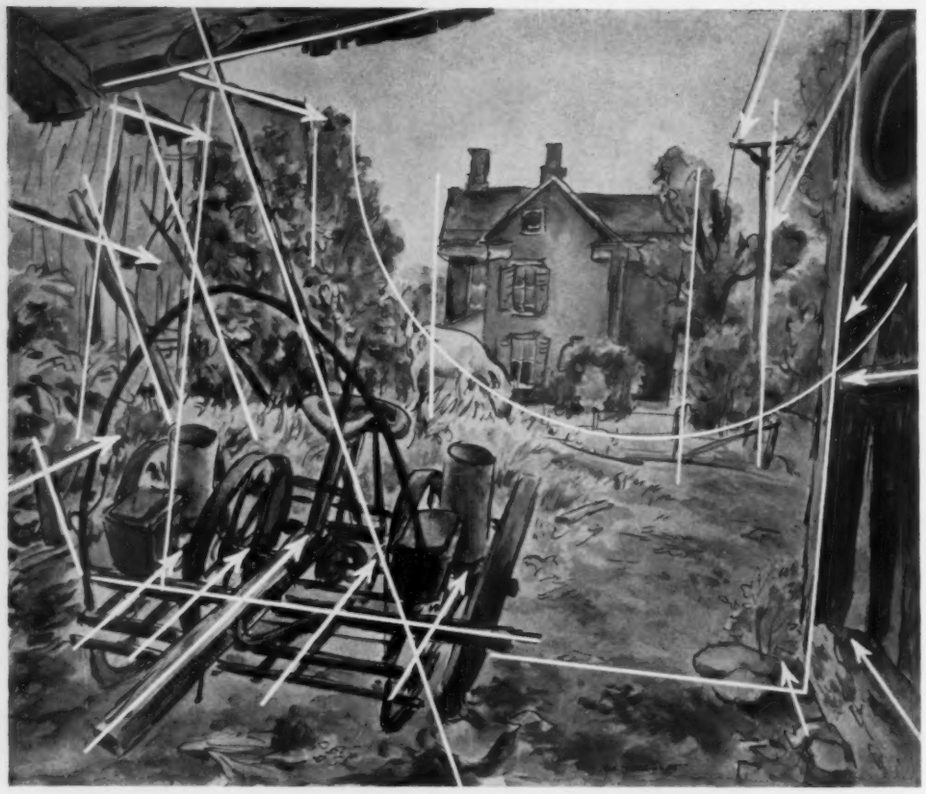
JACOB GETLAR SMITH

THE HOUSE

ON WAVERLY PLACE

THE FLOUR MILL

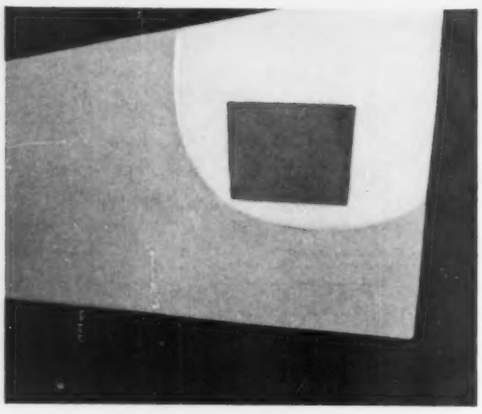
Reproductions
courtesy Midtown Galleries



JACOB GETLAR SMITH

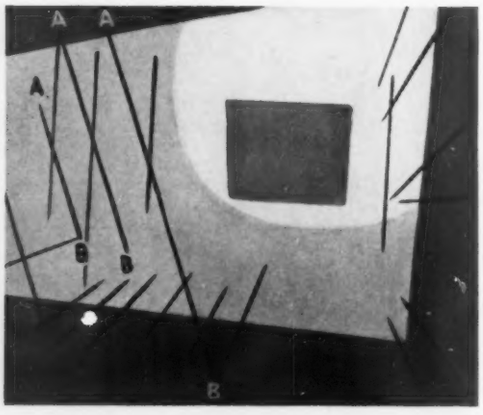
ANALYSIS OF

"A RAINY DAY"



ANALYSIS OF "RAINY DAY"

The entrance to the barn, in conjunction with the foreground shadow, forms a natural frame for the old house as center of interest.



fluid manner with a full brush and in a very direct approach. Before beginning to paint he will contemplate his subject for perhaps an hour, letting every aspect of the scene soak in, and mentally composing his picture.

While he thus insists upon thorough planning before putting color on the paper he will tell you, as will any expert watercolorist, that he expects his brush to lead him into many diversions and innovations not consciously intended. Once set in motion, a practiced brush in the hands of an inspired painter will perform miracles which, for want of a better name, some call accidents. But it is this unexpected quality that creeps into a watercolor which only the master craftsman can properly evaluate and use to his advantage.

We have selected for color reproduction "A Rainy Day," one of Smith's most recent watercolors. We asked him to describe for our readers his experiences in painting this subject. This he has done in text that follows and in diagrams which are reproduced on this page. He reminds us that these diagrams were made merely to convey to readers his mental processes in composing his picture; he does not actually make such diagrams for his own use.

"To begin with," says Smith, "barns have always held a curious fascination for me, perhaps due to the many escapades they've helped me to enjoy. This particular barn, belonging to a neighbor, had long tempted me, and painting it gave me great pleasure.

"For fully half an hour I clambered over the sturdy framework seeking the most advantageous view, which I finally decided was the one showing the old corn planter in the foreground and the barn entrance itself forming a perfect frame for the Victorian farm house beyond.

Continued on page 32

a Upright lines give structural support
b Encompassing arc gives added concentration
c Converging lines direct the eye to the focal point
d Lines A-B prevent the eye from traveling away from center of interest

A RAINY DAY WATERCOLOR BY JACOB GETLAR SMITH

GEORGES SCHREIBER

Figure from Schreiber's "Texas Sunrise"

IN TURNING from Jacob Getlar Smith (in the preceding article) to Georges Schreiber we encounter contrasts in background, temperament, philosophy and method of work. Schreiber is the man of action; Smith of contemplation. Schreiber, the reporter, is engrossed with the human drama; Smith, the high priest, searches the heart of nature. Schreiber scours a continent for his subject matter; Smith is content with a quiet bit of countryside and the streets of New York.

Schreiber's background supplies reason enough for his consuming interest in people and their way of life. Born in Brussels, of German parentage, in 1904, he fled with his family to Germany at the outbreak of the war in 1914, leaving everything behind. For nine months the Schreibers lived in Germany, hated by the Germans for being Belgians. Later, when Brussels was occupied by the German army they returned to their homeland but there were unwanted for being Germans.

Schreiber at 14 witnessed the German Revolution and saw retreating German soldiers trading their machine guns to the Belgians for a loaf of bread, only to be shot at afterward with their own weapons. "All this," says Schreiber "makes me conscious of the times I live in and the people I live with. It has made me strive with passion for human understanding in my work."

Schreiber's father gave him his greatest encouragement when a boy. Although a businessman ,he saw to it that his son received the professional training he needed to become an artist. He sent him to the Academy in Berlin and to London. After his father's death in 1925 Schreiber went to Paris and Florence.

Schreiber visited America in 1928, and a year later he decided to become an American citizen. His enthusiasm for his adopted country has been expressed by painting excursions which have taken him across America three times in an old car, not to mention innumerable journeys here and there and on special missions, the most recent being a government assignment at Pensacola, Florida. Speaking of his cross-country trips he says, "I have never had in any way such a travel experience as my trips through America. I have traveled through Italy, the Black Forest, the Alps and France, but all of them are concentrated to a much higher degree in about the distance from Denver to the Pacific."

But more than the physical aspects of America, its way of life has inspired Schreiber. He says, "I have felt the deep desire to associate myself not in name only, but in spirit, with living American democracy. This, I find the greatest inspiration for creative art. I have tried to identify myself completely with the subjects I have studied and painted. I do not content myself with just the land or the people detached from their local surroundings but rather with the interplay between character and landscape."

Schreiber has planned a series of exhibitions of paintings dealing with different sections of the country. A southern group is being shown at the Associated American Artists Galleries in March.

There are few artists as versatile and competent in many directions. Schreiber's recognition as a painter is attested by representation in many prominent museum collections, including the Metropolitan, Whitney, Brooklyn Museum, Syracuse Museum, The Swope Museum, Terre Haute, Ind., and the Museum of the City of New York.

His ability to apply his talent to journalistic and advertising illustration has brought constant demand for his brush. His drawings and paintings appear in *Fortune, Life* and other periodicals. He has done posters, portraits and cartoons. He is prolific, turns out a surprising amount of work of all kinds during a year's time.

Readers will recall that Schreiber was one of nine American artists commissioned by Walter Wanger in 1940 to make paintings of the filming in Hollywood of *The Long Voyage Home*. This interesting project was the subject of an article in our September 1940 number. A photograph of Schreiber at work on one of his canvases was the cover picture for that issue.

In most of Schreiber's pictures we see a posteresque simplicity of light and shadow, positive pattern, sharp delineation, direct statement — the language of illustration albeit spoken with the culture of fine painting. Schreiber is more eager to impress us with the excitement of the human drama than to woo us with subtle artistries of form and color.

Let us see how he works. He paints mostly in his studio. Outdoors he fills sketchbooks with innumerable drawings in pencil or crayon. These are usually of a diagrammatic nature like the one reproduced on page 13. From

AMERICA, THERE'S A JOB TO BE DONE —— PAINTING FOR A POSTER

This painting was executed by Schreiber for Abbott Laboratories who used it as a cover for their house organ and have since offered it to the U. S. Government for propaganda purposes.

One of many sketches from models in studies for details of the painting.

SCHREIBER

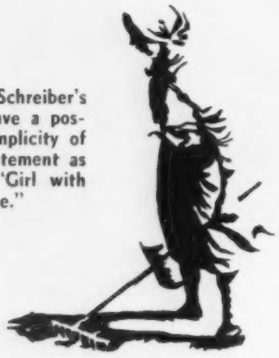
LATE HOUR —— OIL

This picture grew out of the sketch at the left, made on a street corner in midtown New York. The pencil study of drapery was made from a model.

GIRL WITH RAKE —— OIL

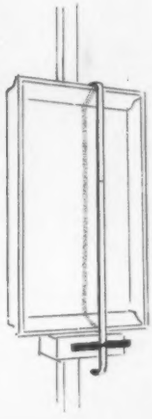
This small canvas (13 x 16) demonstrates the artist's dramatic power in a single figure composition.

Most of Schreiber's pictures have a poster-like simplicity of pattern statement as does the "Girl with Rake."



SCHREIBER

Schreiber's painting "Red Curve" grew out of this pencil sketch (14x17) done on the spot. This is characteristic of the artist's outdoor study for pictures later painted in his studio.



An ingenious device of Schreiber's for a hand rest in painting. He always paints on a framed canvas. A flat curtain rod hooked over the top of the frame is steadied by a cross-bar resting against the easel tray.

a whole sheaf of these he will compose his picture in the studio. It is seldom that he comes as close to the data of an individual sketch as in *Red Curve*. He is likely first to make a lithograph of the subject, then often a watercolor, finally an oil. Not all of his pictures go through this progression, to be sure, but many of them do, and the result of repeated studies of a given subject often appears in important compositional changes in the final oil.

Schreiber draws his figures (without models) on tracing paper, in various sizes, which he then lays down on canvas or paper upon which the landscape has already been indicated. He moves the figure drawing about trying to find its best placing in the composition. From models he makes careful studies of details after action and expression have already been established.

In Schreiber's home are several bronzes, made while he was still a student. He considers that through modeling, even more than through drawing, he has acquired thorough knowledge of the figure as well as a strong feeling for form, and he strongly urges students to follow his example in this.

Before Schreiber picks up his brushes to paint, he puts his canvas in its frame. He even paints his watercolors in their mats. He does this because he feels so strongly that frame and mat are part of the picture. There is a physical as well as an aesthetic advantage in painting on a framed canvas. This is demonstrted in our pen illustration which shows an ordinary curtain rod (of the flat, extension type) hung upon the frame to serve as a hand rest. This rod is steadied below by a cross-bar, of wood or metal, resting against the easel tray.

Georges Schreiber's art is essentially dramatic. However delightful the aesthetic qualities of his pictures, they are, first of all, epics in the drama of human experience. His *Girl with Rake*, for example, is somewhat suggestive of the humanistic canvases of Millet. In my opinion he achieves this epic quality

RED CURVE —— OIL

best in his single figure compositions. Note how much of pathos he has put into the incident of the convict and the serpent. In view of Schreiber's tragic environment during his most impressionable years this ability of his to identify himself and his memories with the actors in his pictures is natural enough. Most of the greatest art, after all, has grown out of deep places.

Schreiber paints with a full, virile brush. His pictures give the impression of decisive intention and direct attack. His color, consistent with other qualities of statement, is positive; it reflects that dramatic instinct which characterizes his work in conception and composition. You are likely to remember his canvases.

SCHREIBER

THE LIST —— WATERCOLOR

This composition first appeared in a two-color drawing competition conducted by the Museum of Modern Art for the Newspaper P M. It won a first prize. The watercolor, shown above, followed. It shows but slight changes from the lithograph. Later Schreiber painted the same subject in oil. This canvas was hung in the Artists' for Victory Show at the Metropolitan.

SEEN IN GEORGIA —— OIL

Recording an incident observed by the artist on a Southern painting trip. Note how the pictorial elements contribute to the drama of the episode. The snake-like tree stump, snake-shadow, the vulture, the three sinister clouds with their repetitious shapes and areas, and the distant, barren tree.

Sketching on a Texas ranch, Schreiber is interrupted by equine curiosity. He doesn't seem to mind.

Reproductions by courtesy Associated American Artists Galleries
Photography by Colten.

GIUSTI

On a wall in the Giusti dining room is an illustration designed to demonstrate for son Robert what happens to little boys who fail to appreciate the importance of eating lustily what is set before them. Their fate is dramatized in a half dozen of papa Giusti's drawings of a five-year-old boy who, disdaining the diet provided by wise parents, gradually shrinks in size until, in the final tragedy, he is reduced to a mere column of vapor. Here we have *prima facia* evidence of George Giusti's inherent genius for graphic salesmanship. Robert now eats his spinach, a selling job that seemingly gives his father as much personal satisfaction as do his successes in wider reaches of pictorial persuasion where he has won his fame as a top-flight advertising illustrator.

George Giusti was born in Italy in 1908 of Swiss parents who had settled in Milan. Here he received his early schooling and later entered the Royal Academy as an art student. His four-year course was comparable to that of certain American liberal arts colleges which offer majors in art. History, literature and the sciences shared the program with drawing and painting. The art training was of that classical-academic order which implies the most painstaking study of the figure and exact rendering of the form and color of objects and nature. Weeks were spent upon a single figure drawing which, once begun, was not permitted to be discarded for a fresh start. The influence of this "perfectionism" is apparent in Giusti's drawings which have classical dignity and an emphatic sense of reality.

Giusti's purpose, when he began his art study, was to become a painter and all his efforts were in that direction. But at the conclusion of his course he was offered a position with a Milanese advertising agency. Contrary to his expectations he found this work sufficiently to his liking to make advertising art and illustration his career. After three years in Milan he went to another agency in Switzerland. Following another three years spent with this Lugano firm he moved to Zurich, where he opened his own studio and got himself a wife. In 1938 the Giustis came to America.

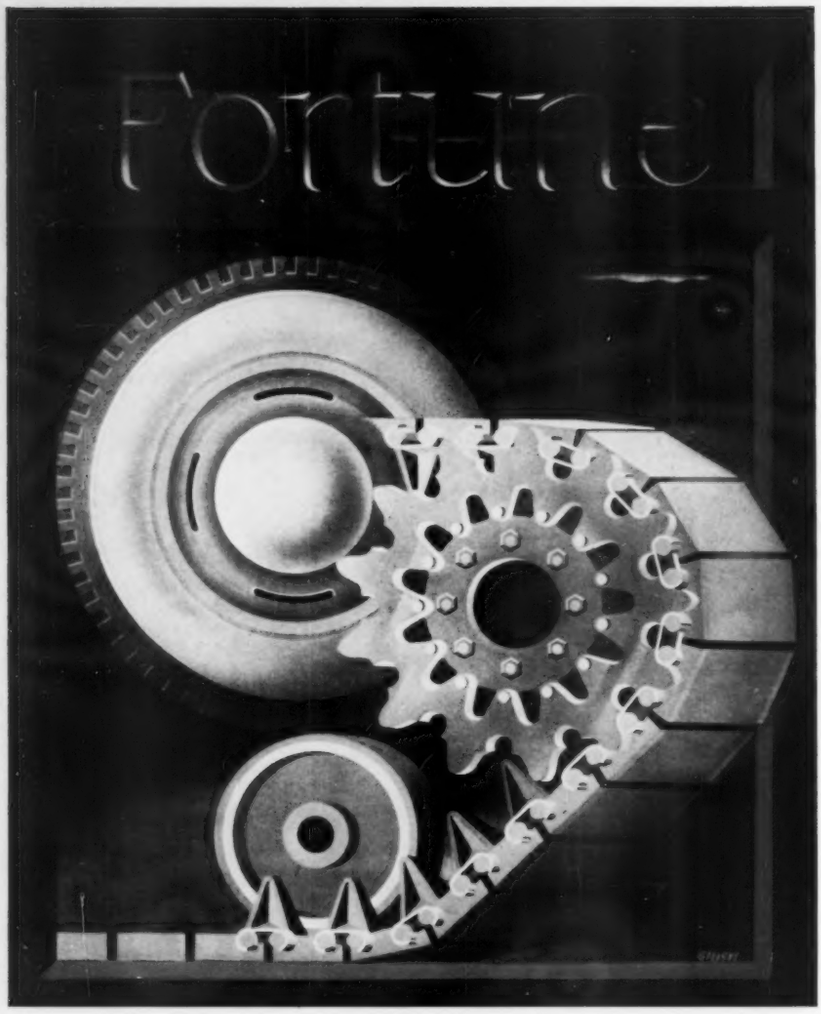
After a brief period of orientation, Giusti found a brisk market for his art in America. Some of his first work was for the Golden Gate Exposition in California and for the Swiss Pavilion at the New York World's Fair. Now he is established in New York and is always in demand by advertisers and publishers.

One is not surprised to learn that it was Giusti's boyhood ambition to be an engineer. Things mechanical continue to fascinate him, whether it is the anatomical structure of a human eye or the engine of an airplane. Such things he renders with perfect precision and an unusual feeling of reality within a pattern that is far from naturalistic. For example, in the *Fortune* cover (see page 16), the cog wheel and tractor tread are delineated with technical exactitude but in a manner that combines two views in a single drawing. The wheel is a true circle, but the tractor treads are rendered as though seen at three quarters view, although, it will be noted, with absence of linear perspective in the horizontal tread lines. More often than not Giusti violates photographic perspective in order to achieve more-than-photographic reality. Reality is a *desideratum* in most advertising drawings, but the artist who thinks of reality in terms of photographic naturalism loses the edge that a skilful artist has on the camera. The artist who subordinates design to exactitude is no more than a glorified retoucher.

Originality of conception and design are, of course, the basis of Giusti's success; even though they would not be enough without that quality of precise craftsmanship of which we have been speaking. His designs are always arresting in idea conception as well as in pattern arrangement. Like all commercial artists he is obliged, much of the time, to work within specified limits; but often his own conception is accepted in place of the original one suggested by client or agency.

Giusti prefers to make his drawings rather small. Usually they are but slightly larger than the reproductions. A broadly painted oil or watercolor can stand almost any amount of reduction, but any substantial reduction of delicate, hairline rendering robs the work of its charm. A little reduction is desirable however; it tends to keep the work sharp and brilliant.

Giusti works almost exclusively in tempera. He uses the airbrush, but with considerable reserve. He is careful not to lose the distinction of his own incisive brush line. Usually he carries his designs as far as possible with the sable brush, then applies the airbrush where needed for soft gradations and very smooth tones. He uses colored inks in his airbrush, spraying them over the tempera. This, he says, gives greater brilliance and a transparent quality. Since the chemical basis of the inks is not compatible with water he warns that the underpainting in tempera should be thin to avoid cracking.



Although calm and deliberate in temperament, Giusti is a very rapid worker. He thinks his design out quite completely before beginning to paint. Usually not more than two or three rough pencil (outline) sketches precede his color comprehensive. This comprehensive is rendered with almost as much finish as his final painting. He carries it further than really necessary to submit to the client, but finds it profitable to do so because through his experience in making the comprehensive he becomes thoroughly familiar with the design. This contributes to greater directness and facility in the final rendition.

Giusti's policy is to show but one sketch. He points to the likelihood of a client selecting the least promising design when confronted with a choice.

Now and then Giusti combines photography with his brush and he does this with his own camera. But the camera is quite incidental in his work.

I was not surprised to find George Giusti orderly and well-organized in his work. His person and his studio are as meticulously neat as his work. He is an extremely personable young man, frank, soft-spoken thoughtful and friendly. From the old world he has brought to America the fine qualities of culture and courtesy.

ERNEST W. WATSON

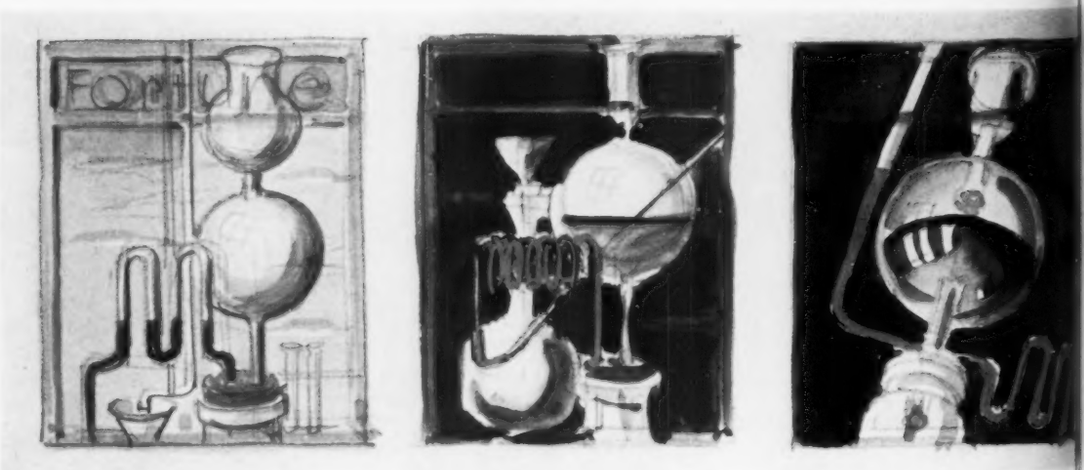
ONE OF MANY OF GIUSTI'S FORTUNE COVERS

Note the skilful manner in which front view and perspective view are combined to give the design more-than-photographic reality.

The silhouetted figures on page 15 are from the "Studio" Christmas Annual

GIUSTI

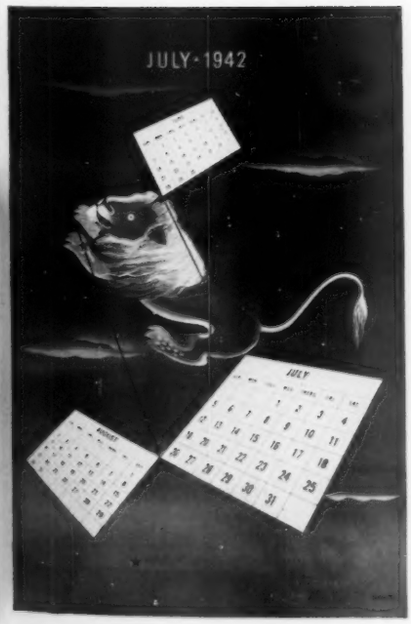
Trial sketches for cover designs



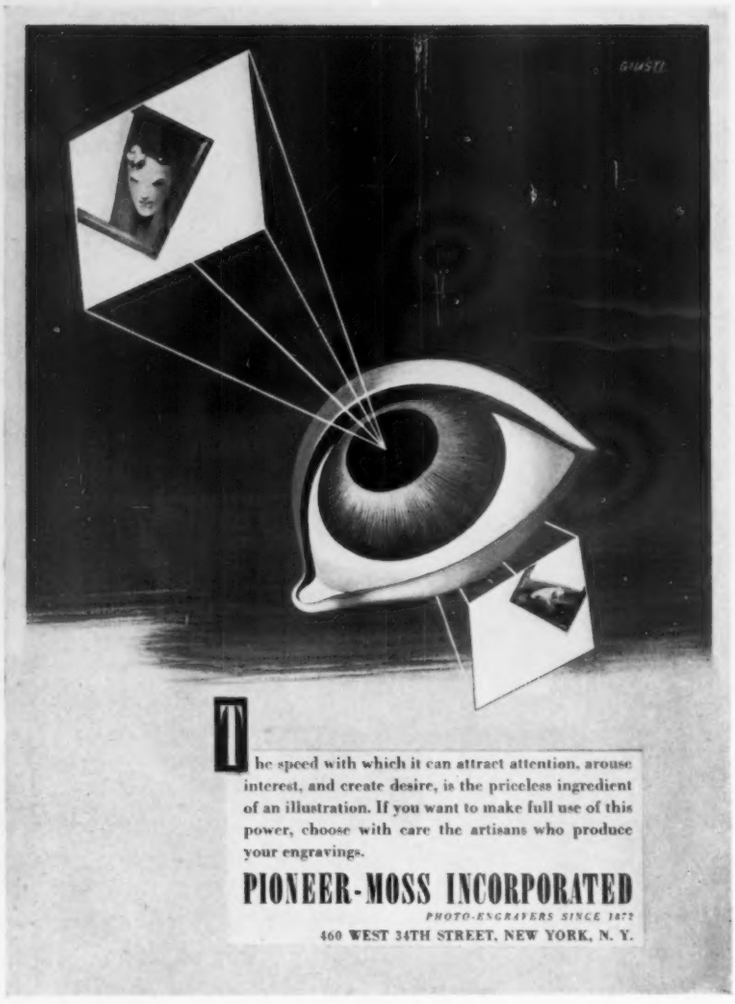
GIUSTI

Illustration for "Mademoiselle"

GIUSTI



Page of a calendar (left) designed for Isaac Goldman, printer. The calendar is 8x12 inches. The original drawing slightly larger. The lion is reproduced at exact size of the drawing. Above is the only sketch Giusti made preliminary to his comprehensive.

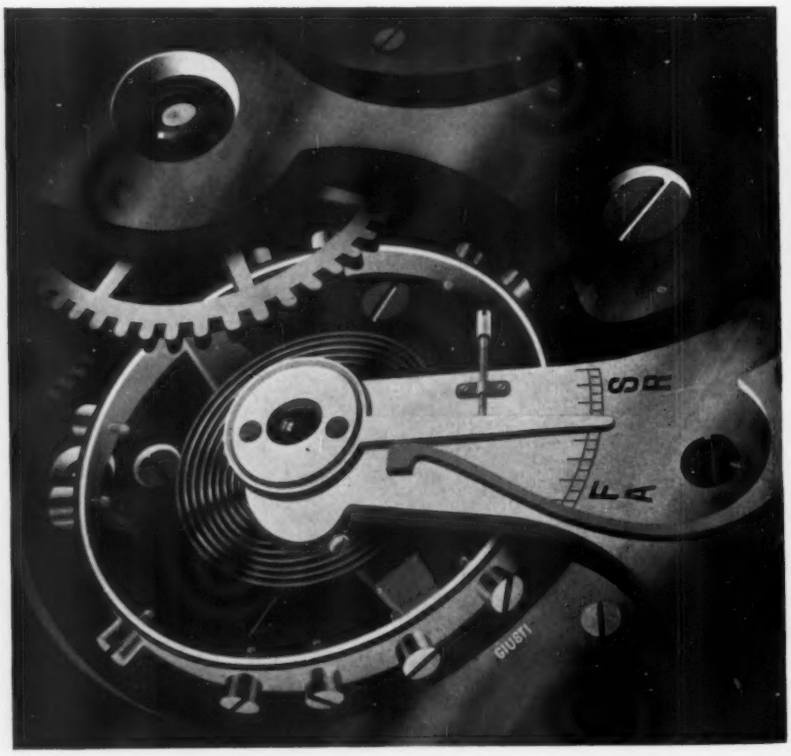

GIUSTI
The speed with which it can attract attention, arouse interest, and create desire, is the priceless ingredient of an illustration. If you want to make full use of this power, choose with care the artisans who produce your engravings.
PIONEER-MOSS INCORPORATED
PHOTO-ENGRAVERS SINCE 1872
460 WEST 34TH STREET, NEW YORK, N. Y.

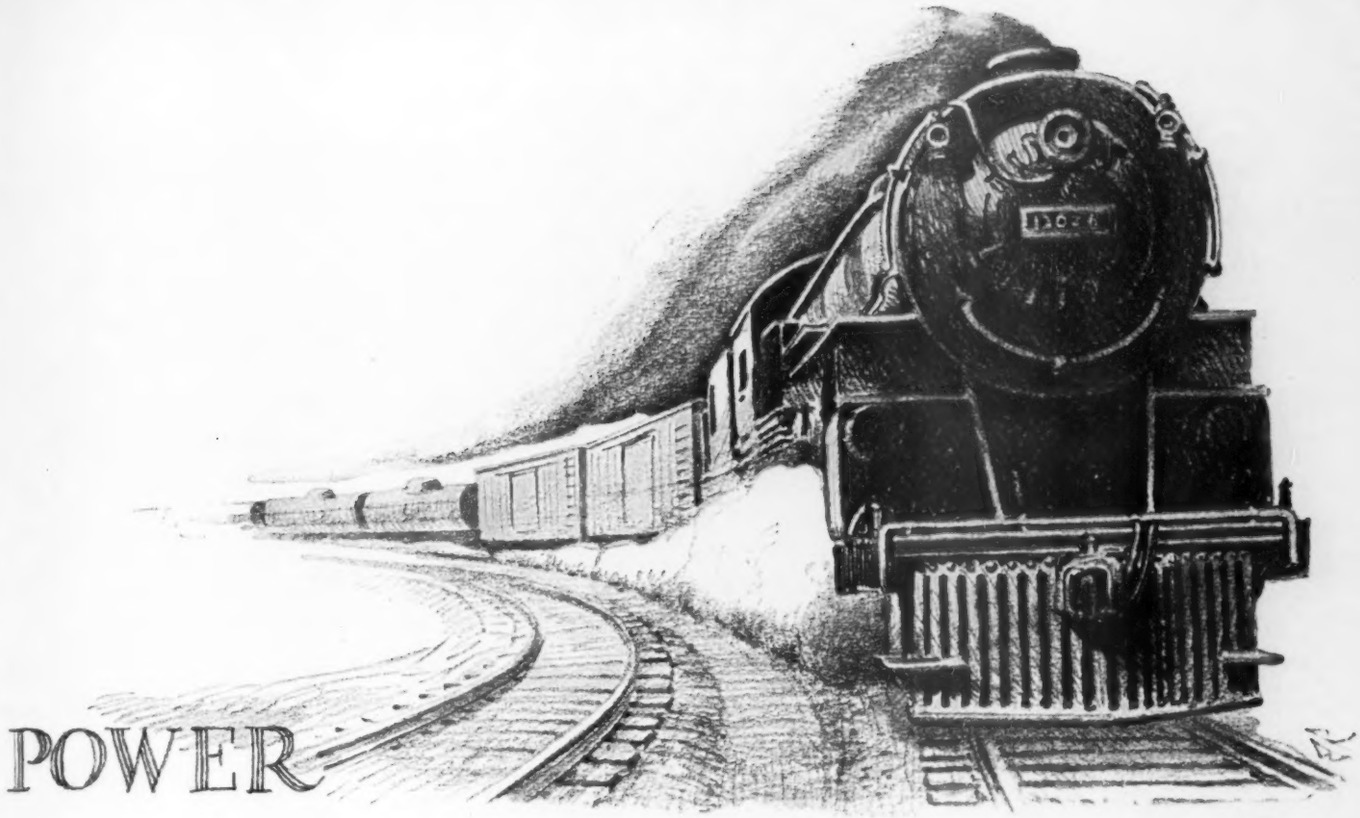
GIUSTI

Magazine advertisement for Pioneer-Moss, Incorporated. The original is in color, though it was reproduced in black and white.

Drawing for a newspaper advertisement. The client was the Philadelphia Evening Bulletin.

GIUSTI





POWER! We can scarcely think of any war activity without thinking of POWER. Obviously America's reliance today is largely on powerful guns, powerful tanks, powerful planes, powerful ships, powerful trucks, powerful trains. Even more important than machine power is man power.

PROUD WE ARE to know that, small as it is, the **Koh-i-noor Pencil** plays its vital part in all this utilization of both man and machine power. The man who designs the engine, who plots the course of the plane, who harnesses machine power and directs it into a thousand channels, knows that he can rely on the **Koh-i-noor** to meet even the most exacting demand.

In short, the old saying, "the pen is mightier than the sword," could be paraphrased to read, "the pencil is mightier than the sword," not as a writing instrument alone but as the tool which more than any other helps man to translate his thoughts into action.

IN PEACETIME, TOO, the **Koh-i-noor Pencil** will play its part. The architect, the engineer, the builder, the teacher—all those who need perfect pencils—will put it to a host of essential uses. And the artist, requiring just the right tool for every purpose, will continue, as in the past and present years, to make it his daily companion, ever ready to serve.

THE ABOVE SKETCH was done with three **Koh-i-noor** points, the 2H (for the lightest lines), the HB (for medium strokes), and the 2B (for the darkest touches). It was drawn on kid-finished bristol.

Reproductions of this drawing and several others of this series are now available, and will be supplied without cost

When writing, please mention American Artist.

MEPHISTO WATER COLORING PENCILS. These brilliant color pencils are water soluble and are used to produce wash and pastel effects. Round, with painted tip, gold stamped, each pencil polished to match the color of the lead. May be purchased in individual colors or in sets of 8 or 12. There is also a 12 color set of half length pencils and a pencil lengthener.

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Win With KOH-I-NOOR!

EDWARD G. ROBINSON

What JACK EISNER does

Paper, wire, pipe cleaners, pingpong balls, f
From such and sundry articles Jack Eisner creates hi

JACK EISNER has invaded Fifty-seventh Street with his paper and scissors. In the Gallery of Modern Art his three-dimensional caricatures of Edward G. Robinson, Einstein, Groucho Marx, Bernard Shaw, Paul Draper and many other notables attracted a host of visitors. These paper studies are built out from the background in successive planes which are bent and curved and then colored with the brush and airbrush. Some of them are life size. All are set in recessed frames approximately 8 inches deep. Eisner makes these frames, which sometimes start with ordinary picture frames and are built up by adding the receding side pieces.

Eisner was born in London in 1907. When he was five his parents moved to Poland, where they remained for nine years. Possibly Jack's interest in paper designing originated during this period—Polish people are famous for their ingenious use of paper and scissors. While in Poland Jack admired and copied the work of Arthur Szyk, who now resides in America and wages war on the Axis with his very skilful and very bitter brush.

The Eisner family returned to England in 1921. Five years later Jack came to America. He got his first formal art training at Cooper Union; later he studied at the New York Industrial Art School.

After art school he spent several years working with lithographic firms in New York, before he became a free lance and devoted himself to three-dimensional work.

Jack is now working on plans for three-dimensional animated cartoons. With his usual resourcefulness he has devised means for putting the breath of life into his paper actors.

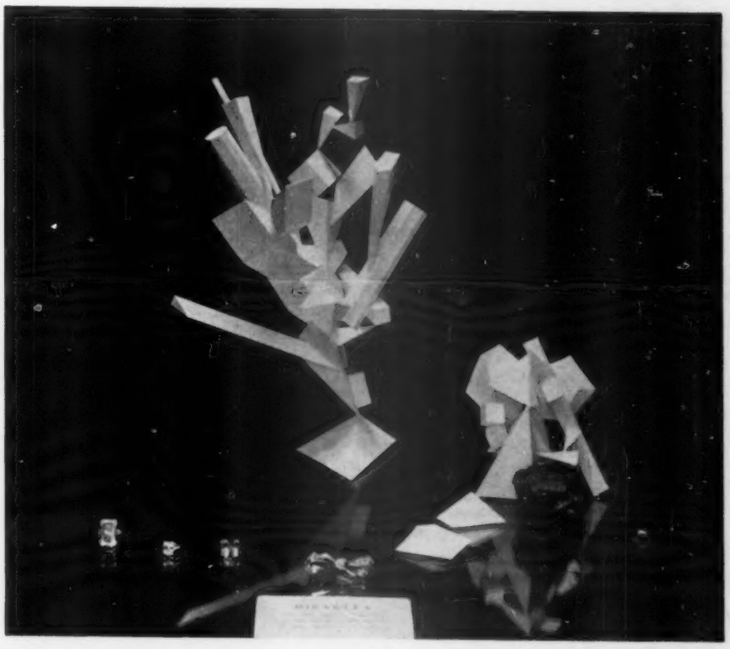
Jack Eisner needs no priorities for the materials of his profession. What others throw away he cuts, pastes and colors, creating works that may hang in an art gallery or serve for advertising and display purposes.

HAZEL SCOTT

PAUL DRAPER

IERoes with paper —and stuff

ng bages, fabrics and assorted folderols. k Eisates his unique caricatures and displays.



Jack Eisner creates displays for Marcus, Bonwit Teller and other Fifth Avenue shops. Here is a Marcus window with an abstract paper design dramatizing crystallization.

The popularity of three-dimensional illustration in advertising is a fruitful field for Eisner's little paper men. His resourcefulness in this field has produced many striking specimens of direct mail publicity.

CLIPPINGS FROM **YANK** THE ARMY WEEKLY

The artists in the armed forces here represented are: 1 Cpl. Robert Greenhalgh, 2 and 7 Pvt. Ruge and other staff men, 3 Pvt. Ruge, 4 Pvt. Normon Shadley, 5 Cpl. Fred Ray, 6 Pvt. Howard Brodie

the ARMY *presents*

★ YANK

Magazine by the men . . . for the men in the service

As seen by Matlack Price

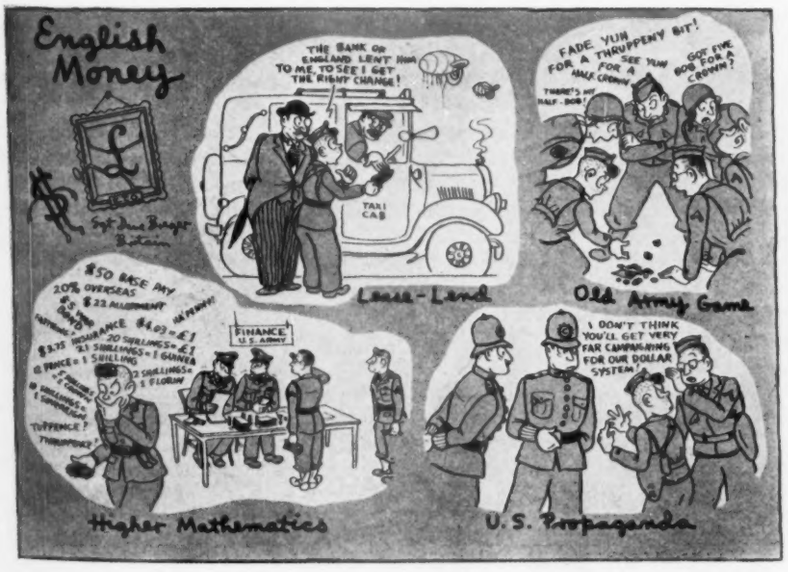
War, destroyer of many things, has done a top-flight creative job in bringing Yank into the world—a unique editorial achievement. It had to be—this war would have to have an editorial voice and appearance, and it is fortunate to have such an expression as the magazine this brief article aims to tell about. Here is a war the like of which the world has never known and, we hope, may not know again. If a solemn group of civilian editors had got together to do something about it the result might well have been a dismal flop—as much of a dud as many of our war posters turn out to be. The real magazine of this war had to be, as its masthead says, "by the men . . . for the men in the service."

In this war, or even in that other one, the civilian point of view can never come close enough to Army reality even to understand it and all too often tends to be condescending to the point of smugness or, with a beautiful attitude of evangelism, tends to idealize soldiers and soldiering. To any man in the service, this is the bunk and it leaves him cold. He doesn't want to read that sort of thing, and if he did read it, he still wouldn't like it.

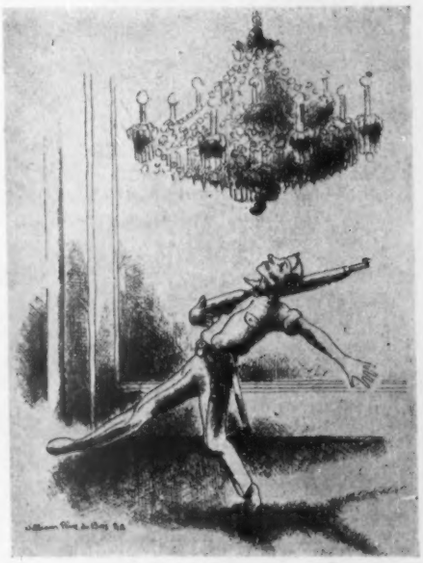
No one who has not been in the Army could ever understand the enlisted man's peculiar sense of humor—the things that strike him as being funny and the things he doesn't want to hear about. Certain things are important to him and certain things aren't,

Continued on page 35

Drawing by Cpl. Robert Greenhalgh


English Money
THE BANK OF ENGLAND LENT HIM TO ME, TO SEE I GET THE RIGHT CHANGE!
TAXI CAB
Lease-Lend
FADE YUH FOR A THRUPPENY BIT! SEE YUH FOR A HALF CROWN!
GOT FIVE BOB FOR A CROWN?
THERE'S JIST HALF-BOB!
Old Army Game
$50 BASE PAY
20% OVERSEAS
$22 ALLOTMENT
FINANCE U.S. ARMY
I DON'T THINK YOU'LL GET VERY FAR CAMPAIGNING FOR OUR DOLLAR SYSTEM!
Higher Mathematics
U.S. Propaganda

Sergeant Dave Breger, now stationed in England, is a regular contributor to YANK



Drawing by Cpl. William Pène du Bois

Shall we "let loose the dogs of war" *in our schoolrooms?*

Torn between the immediacy of the many visual, graphic and technical phases of the war and the more long-range objectives of art education as such, the art teacher might well go Shakespearian, and ask, "Shall we 'cry havoc, and let loose the dogs of war?'"

It is a grave problem, and the more so because of the many directives which have gone forth, all the way from pointed suggestion to categorical orders to shape all art activities in or toward subjects pertaining to the war.

Patriotism—what is it?

Patriotism, beyond question, is the keynote of our schools, just as our schools are the corner-stone of democracy. It is only unfortunate that patriotism, because it is so obviously a desirable emotion, is often misunderstood—sometimes by its most ardent adherents. Patriotism won the war of the American Revolution—but it has often stampeded well-meaning people in directions which win no wars, but which may well jeopardize a future peace.

In this connection it seems very appropriate to quote a piece by Robert Gillam Scott which appeared on one of the school pages of a recent issue of *Harper's Bazaar*. Written with a view to education at secondary and higher levels, it is even more appropriate as something to think of all the way up through the grades. Our most pessimistic prophets can hardly envision children now in the grades as actively participating in the war, and we should begin to formulate forward-looking and constructive programs aimed at training them for the post-war world, which is certain to be a more complex world than the world any of us has known. Following is the quotation:

Education in the World Crisis

"The responsibility of education to help meet the present crisis is clear. In the emergency, however, it must never lose sight of its greater responsibility to a future society. Most of the young men and women we are now educating will make their major contribution to the post-war world. The basic problem is still education for a good life. We must solve that problem more successfully than our predecessors. Here is our real challenge which the crisis throws into urgent relief. . . An increasing emphasis on technical and practical training has become a part of our national educational pattern. The recognition is growing, however, that technic alone is insufficient preparation with which to meet either the present crisis or the world which will follow. We must help our young people to gain orientation and a sure sense of objectives. We must educate with the ultimate objective of leadership, giving sound technical training not as an end, but as a means toward undertaking mature, social responsibility."

Just What Are We Trying to Accomplish?

Magazines and bulletins relative to art education are full of accounts of "art activities in war," most of which follow similar patterns. Posters, and more posters—pictures of tanks and airplanes—and at the same time war posters are being made by professional artists, and all our magazines are full of realistic pictures of tanks and planes and of the whole panorama of the war in all its far-flung theatres of activity. What, exactly, are we trying to accomplish? War-consciousness? Probably there isn't a parent in Europe who would not give a great deal to remove all of Europe's children from the insistence of war and the machinery of war—while we are going out of our way to promote war-consciousness.

ART FOR THE DURATION . .

A Symposium by the E

More, Not Less Patriotism

By this time the reader begins to mutter—"Is this Patriotism or *Pacifism?*" There is, in the foregoing, no thought of pacifism, and perhaps a more long-range patriotic attitude than one which finds expression merely in whooping it up for war.

Let us look at art-in-war school activities in a spirit of constructive criticism. War posters in the school unquestionably bring home to children the vital issues involved in the war, and bring discussion of those issues into the classroom—but only if the teacher is capable of conducting the activity at a high ideological level. Of more direct productive value are "home front" posters—and these should be *used* in local display in every community. A poster which does not go outside the four walls of the art room is not fulfilling the primary intent of a poster. There is a direct patriotic and community value in posters which dramatize Conservation, the Evil of Hoarding, the Patriotism of Sacrifice in cheerfully going without rationed articles of all kinds. Such posters are better character-builders and, actually, better propaganda than posters "smashing the Japs" or "knocking out the Nazis." Children see and hear enough of that, and it is hard to see any immediate value, much less any lasting value in asking them to add to it.

On this page we would like to suggest a different angle, and one offering wide possibilities in any art department. It would seem to be a belief not difficult to support that the greatest good which children now in school may be given out of this cataclysmic war must come in the form of a wider, more

Patriotism or War Hysteria?

Is "Smashing the Japs" a constructive project for John and Mary?

When peace comes, will our children's minds resemble a bleak and empty waste of burned-out tanks and wrecked planes?

Or will they be conditioned for the building of a nobler world?

intelligent and more friendly view of some of the peoples in this world other than our own people. Why should we not give them the greatest good? Why should we not expand the confines of the art room to take in a vista of a wider world?

ART IN A WIDER WORLD

In a country now irrevocably involved in global interests — at the moment military, but inevitably destined to an even greater peacetime interest, "when the lights go on again all over the world"—there are many and obvious opportunities for the art department; and some schools have been developing these with great success, and with enthusiastic co-relation in history and geography classes.

There are the flags of the United Nations—and flags are exciting, colorful, and represent a peculiarly intensified form of design. Pupils, drawn by lot, each paint a large flag, and these may decorate the art room, or perhaps the cafeteria, for the duration.

...AND AFTERWARDS

Eastern Arts Association

Learning to Understand Our Neighbors Better Than "Smashing the Japs"

Data at hand gives some specific activities related to China and Russia, as projects at Foxwood country day school in Flushing, N. Y. In the first and second grades the children's interest was aroused by talks on the Chinese people and the way they live, their houses, clothes, farming—all educational. They were learning new things. Chinese religion was introduced with the serene and saintly personality of Buddha. This, too, was new to the children, and it was apparent that their interest in it was definitely along the lines of the Four Freedoms, making against bigotry and intolerance. The things discussed were drawn, to the best of the pupils' abilities, and something was *learned.* This was furthered by stories about China read to them in other classes. As a closely related activity, Chinese writing was practiced with Chinese brushes acquired by the teacher in Chinatown, and the same grades produced some exotically painted Chinese masks, in miniature, cast in plaster-of-paris from their own models.

In the third and fourth grades, illustrated booklets were made on Chinese paper, with illustrations and descriptions of what had been learned about China. The brushes were used in these, and certainly the child who makes a spirited rendering of the Chinese characters meaning "Victory" is linking something very important with our own "V," and pursuing a constructive war psychology quite different from that which merely multiplies illustrations of our modern engines of destruction. One pupil with intelligent editorial discrimination is doing two booklets, one on the "Old" and the other on the "New" China. So great is the interest in this whole Chinese program that even pupils who are not in the classes which are working on it bring in relevant items as contributions to the activity. When children show this kind of spontaneous interest, something important is happening educationally. The fifth and sixth grades are doing a mural in the library, featuring both China and Russia, and the group assigned to Russia are doing research which, among other things, prompted several to make Russian icons.

The point is—there is practically the whole world on which to draw for project motifs, not forgetting either the present or the post-war importance of our South American neighbors or our North American neighbors in Canada.

With the coming of peace, world travel will resume with a new impetus, because we will have many important calls to go to foreign countries. In the long view, the vastly intricate reconstruction job in Europe —which will cover many years and offer limitless opportunities to young people now in school—should be seen as something definite to train for. When that time comes, the minds of our young people should not resemble some of the desert war pictures we have seen —a bleak and empty waste, littered with burned-out tanks and wrecked planes. Theirs will be a world to re-make, and they will need all the constructive training we can give them if they are to make the most of their epic opportunity.

CAMOUFLAGE in the ART DEPARTMENT

In this most conspicuous art related to war, the art teachers in many schools have shown definite achievement. It is important to remember that although camouflage goes to war in the vanguard of the actual fighting, it is essentially a non-combatant and protective performance. Granted that the advanced battery position is camouflaged, as well as the individual soldier, especially in jungle fighting, camouflage is still protective, and wholly so in the concealment of factories, hospitals and other buildings.

One of the first schools to bring camouflage to the grades was Horace Mann, in New York, where the second grade was shown nature's camouflage in the protective coloration and markings of birds and animals. The same grade built a miniature village, with an airplane model hovering over it on a wire and pulley. All was plainly visible until both village and airplane were camouflaged.

At Foxwood School, in Flushing, New York, even the first and second grades make simple models of buildings, and camouflage these. Their inspiration came from the works of the fifth and sixth grades whose models they saw in the art room and insisted on emulating. While their work could hardly be expected to contribute practically to the art of camouflage, it must be remembered that camouflage is a problem-solving technic, and hence of peculiar educational value, involving even in its most elementary practice the application of color and pattern, as well as a keen

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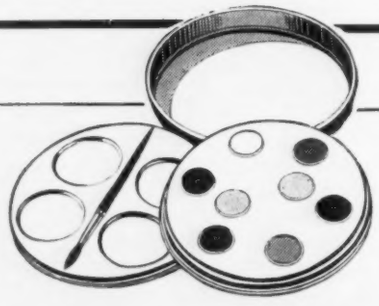

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analysis of form. It is a visual art comprising many other visual arts. As the teacher had taken a professional course in camouflage, she was able to direct the making of some really good models by the fifth and sixth grades, and an extension of the pupils' interest was proved by their bringing in small airplane and tank models to camouflage and test for visibility in connection with their models. They are now studying means of camouflaging local airports, to be modeled approximately to scale.

From across the continent comes a letter from Glendale High School, in California, in which the head of the art department tells us that the stage craft class is building a model of the school plant, from the architects' plans; and the model, when completed, will be camouflaged as though it were a real military target. She adds that "in addition to the usual contributions of art departments at this time, we have made connections with the meteorology class and are designing charts and maps for their use, also photographing types of clouds. Needless to say, teachers as well as students are getting a liberal education and a real pleasure in the doing."

From Baltimore County we have received a complete syllabus, illustrated—"An Outline for the Study of Camouflage. Experimental High School Study." Work as outlined by this syllabus could not but be valuable to every student participating in it—and if camouflage is not the perfect conjunction of art and war, then nothing is.

Art and educational magazines are giving as much aid as possible. *American Artist* published one of the first articles, in its May issue of 1942, and the January 1943 issue of *Design* carries five pages of excellent camouflage illustrations taken from the exhibition given at the Museum of Modern Art. Other very helpful illustrations appear in the January 1943 Bulletin of the Western Arts Association, in connection with a helpful article by LeRoy E. Kiefer, of the General Motors Camouflage and War Service Section.

The teacher who plans to bring camouflage into the art room should, obviously, make as thorough a study of its principles and practice as possible, particularly if actual models are to be made.

ART EDUCATION DIGEST

Brief synopses of articles pertaining to art education appearing in current educational periodicals.

Art Workshop, Fisher, Lucille, and Stoick, Hazel (Univ. of Minnesota): School Arts 42:156-9 Jan. '43

Integration in a University Workshop, Huber, Helen R., (Gary Public Schools): School Arts 42:160 Jan. '43

Two articles dealing with the success of the workshop idea in meeting the practical needs of the average person—teacher, student or layman—when first-hand contact with immediate art problems leads to more extensive and sympathetic understanding of all arts.

Art Now, Gregg, Harold, (Art Supervisor, Suffern, N. Y.): Education 63:318-20 Jan. '43

A consideration of the many ways art can serve explicit needs during the present war emergency and in the peace to follow and of the relationship that exists between these needs and the usual trends in art. A basic understanding of art is essential to the betterment of world society.

How Does Art Contribute? Howell, Alfred H. (Cleveland Public Schools: Design V. 44 No. 6, pp. 18-19 Feb. '43

Following references to ways in which artists in the past have turned their talents to military ends, the discussion proceeds to indicate the many areas in which those in the field or art and art education today may make their contributions to the war effort, on the home front and in working for the desirable kind of peace to follow.

The Work Period in the Primary School, Evans, Clara, (Univ. of Nebraska): Education Method 23:173-4 Jan. '43

The modern primary school emphasizes the development of individual personality in contrast to the repressive classroom routine of the past. Art expression aids in encouraging initiative and self-confidence in very young children. "Your time," superseding "work period," helps establish a fundamental sense of security through making needed adjustments.

ART EDUCATION DIGEST continued

Blind Spots in Art History Teaching, Low, T. L., (Formerly with Metropolitan Museum of Art): View Points: Magazine of Art 35:240, 268 Nov. '42

An editorial pleading for a creative approach to the teaching of art history, that is, through the interpretation of art as the product of man's thoughts and emotions at a given time and space. This in contrast to the archeological and esthetical emphasis so often attached to the study. A clarification of methods and objectives needed to aid the cause of education through art. Graduate schools especially must impress upon students the idea that a career in popular education is an end in itself. Art history can play a vital role in the widespread dissemination of knowledge that will create understanding among men—but not if its exponents continue to remain aloof.

Art Goes to War, Mooney, Marylizabeth, (Broad Ripple H. S., Indianapolis, Ind.): The Indiana Teacher 87:104, 116 Dec. '42

A searching analysis of the far-reaching influence of the skills, knowledge and vision, inherent in art education, in aiding the man in service or the civil worker in the dispatch of duty. The changes made in the high school course of study, based upon a modification of its traditional course, for a definitely selected type of service to fit the war emergency. The course of study given in detail showing the types of problems that will train students for their place in the war.

School Takes Art to Public, News item, Journal of Education, 126:25 Jan. '43

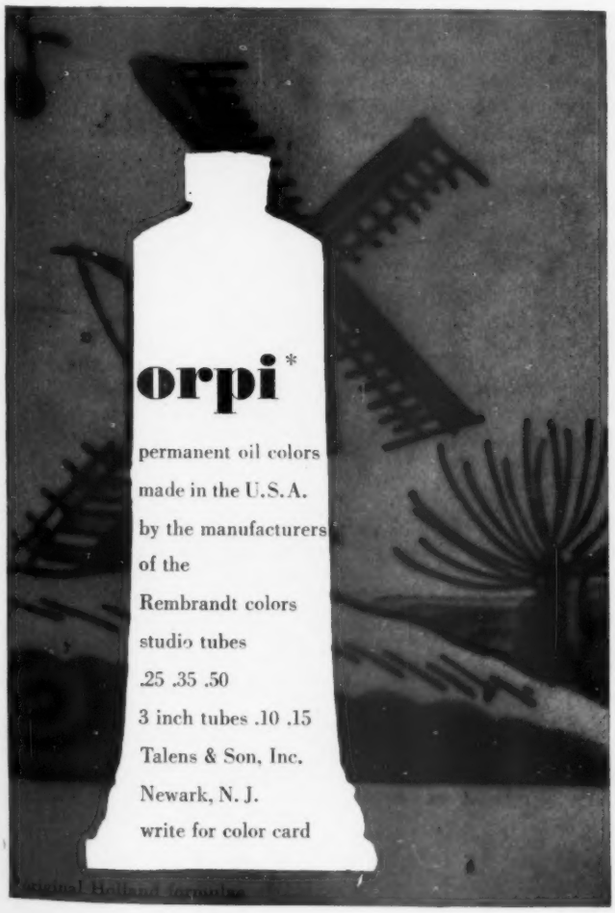
A brief report of the way the Lawrenceville, Illinois, High School is employing its picture collection to make the community art-conscious. The display, changed each week, is featured and floodlighted by the local Utility Company with encouraging results.

Art Plus Music, Poole, Lynn D. and Klinefelter, Mary Brown (Walters Art Gallery, Baltimore, Md.): School Arts 42: 162-4, 5a Jan. '43

A stimulating account of the methods through which the education department of a city museum and the city symphony orchestra united efforts to bring children to the realization that art and music are related. Detailed outlines show the development of related programs of music and art.

Art Goes to War, Report on Public School Broadcasts, Design V.44 No. 6, pp.4-12 Feb. '43.

An account of a series of broadcasts given weekly from October through January by the Art Department of the Chicago Public Schools in cooperation with the Radio Council of Chicago. Research and Handbook by Elizabeth E. Marshall. Elizabeth Wells Robertson, Director of Art. Planned for students of Grades six to nine inclusive. The article discusses objectives, what to do before and after the broadcast, trips and tours, suggestions for teachers and supplementary aids.



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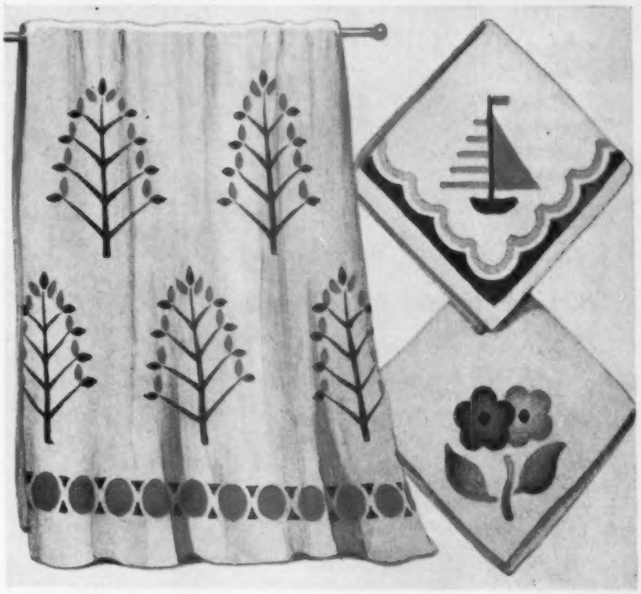

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MORE ON WAR IN THE ART ROOM

Pursuant to the thoughts on "War in the Art Room" presented on a preceding page, we should quote from an article by Howard Lane (*Education*, February 1942, p. 352). This question is posed: "What are we to do about the children playing war, drawing pictures of the horrors of war? The Japs and Germans so mercilessly slain on playgrounds and in the arts are the savage Indians and the train robbers of our childhood. The thoughts of the children are not those we ascribe to them. Probably there is some validity in the concept of catharsis; the child is doing something about his concerns. Certainly it does no good to forbid such activities. Their harm is in the great restriction of activity resulting from constant preoccupation with them. **We must help children find many more interesting, adventuresome things to do.** One of the major lacks of modern civilization is the near absence of opportunity for children to experience genuine and reasonably safe adventure. We can do much to extend the range of zestful experience beyond the symbolic annihilation of fellow human beings."

And from a Teacher

Along the same lines, too, is an interesting teacher letter received from Mrs. J. M. Belstrom of New York:

"Dear Editor: It seems to me that the art teacher who allows his instruction to be wholly directed into war activity is unrealistic and quite lacking in imagination.

"For the 16 and 17 year-old students, to be sure, there is a practical need for preparation for some form of military service since some of these older children will undoubtedly be called upon to serve their country in the armed services.

"Neither do I discount the value and immediate need of a certain amount of war subject matter—war posters and the like. This for indoctrination of ideals for which we are fighting as well as for the sale of War Bonds and Stamps.

"But many teachers are allowing themselves to be wholly swallowed up by the war. They evidently believe that so long as their pupils are drawing tanks and airplanes or making war posters they are in step with the times and are justifying their art programs in wartime.

"The thing which is being overlooked, in my observation, is preparation of the minds and skills for peace. Most of our children now in school will not see service in this war. They all will be needed in the service of peace. Everyone knows that our failure in the 'peace' after World War I led us into the present tragedy. **What are teachers doing to stimulate interest in these world peace problems and to promote wisdom in their solution?**

"In your February issue, under the heading 'As Usual; Not a Timely Slogan,' Clifton Gayne, Jr., of the University of Minnesota, writes as follows: '*Art as usual* must go if the interests and enthusiasms of children are to be enlisted. Active boys, anxious to illustrate the battles of the Pacific and the Sahara will devote little spirit to creating color circles and border decorations. They will look casually at still life objects but spend hours in voluntary research and a careful drawing to reproduce well-known battle planes. If the teacher has sufficient power of concentration to ignore the historical events of the day most children do not share that ability.'

"This sentiment illustrates that lack of imagination and realism to which I have referred. The implication here seems to be that the only alternative to battle planes is in the exercise of color circles or in still life. If the writer's resources are that limited I can well understand his writing as he does.

"But he and others make the mistake of believing that children want to be soaked in war hysteria all the time. Most of us are glad to have some spiritual surcease from the strains of war, and art has certainly some responsibility here. Possibly that is the most important function of art to be stressed in the schools at this time. Children, as well as we adults need creative and restorative experiences now as never before.

"I'd like to ask Mr. Gayne if he would recommend barring from the music program all except war songs and martial music; from literature all except writings related to war; from physical training all except jiu-jitsu?

"Teachers, it seems, too often are **but mirrors of events,** reflecting the dominant expressions of current events without looking forward to constructive opportunities of the future."

From

THE WHITE HOUSE

"Our schools, public and private, have always been molds in which we cast the kind of life we wanted. Today, what we all want is victory, and beyond victory a world in which free men may fulfill their aspirations. Se we turn again to our educators and ask them to help us mold men and women who can fight through to victory. We ask that every school house become a service center for the home front. And we pray that our young people will learn in the schools and in the colleges the wisdom and forebearance and patience needed by men and women of goodwill who seek to bring to this earth a lasting peace."

Franklin D. Roosevelt

ART in American Education and Society

The Museum of Modern Art, ever abreast of the times when it is not actually a bit ahead of the times, is holding an exhibition which should be seen by every art teacher and supervisor. This exhibition was planned by more than eighty teachers, working with the educational staff of the Museum. It is described as "ART EDUCATION IN WARTIME," a visual statement of the place of art education during the crisis, and in planning the peace.

The exhibition is arranged in three divisions, designated: "Art Education Helps Youth to Grow in a Democracy," "Art Education Mobilizes for Victory," and "Art Education Plans for the Future." The teacher-in-service may find any one of these three stirring headlines a little difficult to put into practice, but certainly they propose something to work toward. The exhibits were planned to visualize activities under the three divisions and to aid and inspire art teachers who are facing problems in war-time conversions of their art programs. It is planned, moreover, to circulate the exhibit so that it may be seen as widely as possible.

THE ARTIST'S FAMILY BY PEPPINO MANGRAVITE

This handsome canvas introduces Peppino Mangravite's own interesting family. With Mrs. Mangravite are Denise and Nina, 9 and 13 years old respectively, when this picture was painted in 1941. The setting is the artist's summer farm in the Adirondacks.

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JACOB GETLAR SMITH (From page 8)

"As to the drawing, it was made directly on the paper without any preliminary sketches or studies. Many years of meticulous drawing—sometimes taking as long as five hours from the beginning to the last painful wash—have developed my ability immediately to sense a 'story' situation without recourse to preparatory studies. Then, too, I am a firm believer in the value of improvisation when it comes to watercolor. The rich beauty of direct drawing and painting results in a staccato quality that contributes vitality too often wanting in paintings achieved by methodical drawing and labored washes. The accidental effects that are bound to happen in spontaneous brush work give a vigor obtainable in no other way.

"To be sure, such a procedure is not for tyros, who may confuse emptiness and braggadocio with simplicity and power. Too many depend upon pyrotechnics to dazzle. No medium can be so guilty of shallow, meaningless fireworks as watercolor.

"Few painters seem willing to pay the price for proficiency. The full bloom of Rembrandt, Goya, Degas or Renoir is envied by them while their eyes are closed to the long years of research and application responsible for the great skill and ease which characterize these masters.

"True as this is of oil painting, its moral is even more applicable to watercolor. For no medium in all the painter's repertoire is as revealing and exacting as this. Mistakes cannot be hidden under superimposed layers of pigment as in oil. The use of body color in many of Sargent's watercolors bear out this point too strikingly. Nor can weaknesses be masked by charming tonalities. Empty passages shriek at you from a watercolor when they would never be noticed in an oil. In watercolor, the lack of something to say can never be concealed by an attempt to say it cleverly. Watercolor is not beset with the chicane of oil painting. A hard taskmaster it certainly is, but it bestows untold pleasures on those who respect and love it—and are willing to pay the price it demands for its favors."

KENNETH BATES

This well known Connecticut painter will be featured in our May number and a color reproduction of one of his famous pastel landscapes will accompany his article. Bates is one of those artists who seem to find unlimited inspiration and material in their own backyards. In a recent letter he writes, "My effort is to abstract from the welter of landscape the shapes and forms which I believe will serve best as symbols of New England, discarding whatever seems accidental. Then I do a series of, perhaps, a dozen pastels, followed by three or four oils in which I try to find the most effective way to make them represent our Connecticut country. For instance, I have spent the past three or four years and painted many pictures using the deserted orchard theme with old gnarled apple trees either together or alone on a hillside, or overgrown with encroaching woods."

Kenneth Bates has a treat in store for us!

ALBERT DORNE

This colorful advertising artist is one of the most popular of contemporary illustrators. His forceful, often humorous drawings are always prominent in the Art Directors Annual Exhibitions. What is more important, they are prominent on the pages of our national magazines. Look for a stimulating article on Dorne in May.

For Everyone *The Outstanding*

JACOB GETLAR SMITH

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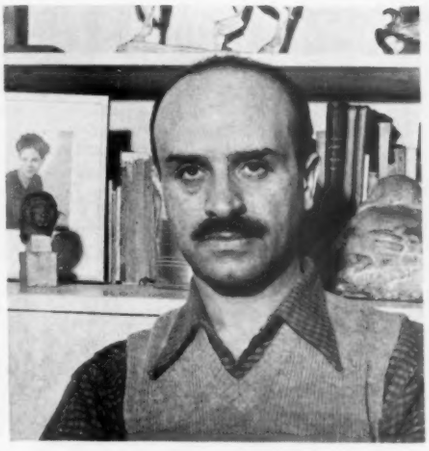

JACOB GETLAR SMITH'S name ranks high amongst the painters of this country.

Speaking of his recent watercolor show at the Midtown Galleries in New York, Robert Coates, eminent critic of The New Yorker, said, " . . . he reveals a still further deepening of his already profound feeling for landscape. There are no tricks in Smith's work, no mingling of dry brush and washes or other dramatics; it's just plain, straightforward painting, but in such pieces as 'Long Shadows' and the equally authoritative 'Busar's Creek' it has a solidity and power that few can equal."

Mr. Smith is the recipient of many honors, amongst them a Guggenheim Fellowship and the Frank G. Logan prize of $750, at the Art Institute of Chicago.

To his oils and watercolors he brings a highly personal viewpoint; one which has made itself outstanding in major exhibitions. His work is found in museums and important collections throughout the United States. The work of Jacob Getlar Smith may be seen at all times at the Midtown Galleries, 605 Madison Ave., N.Y.C.

Mr. Smith writes:

"The life and beauty of watercolors depends greatly on the materials employed. It is imperative that the quality of pigments used be unquestionable. I have found in Grumbacher Finest Water Colors a flexibility of performance equal to all demands made of them."

Jacob Getlar Smith

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BRUSHES **ARTISTS' MATERIALS** **COLORS**

Interest in LUMIPRINTING *continues*

Since our introduction to the subject of Lumiprinting in our December 1942 number, and the publication of Joseph di Gemma's interesting book on the subject, many letters have been received from artists who have been experimenting with this process. Among these is a letter from Stuyvesant VanVeen, art director, War Department, Cincinnati Ordnance District. Mr. VanVeen sent us one of his prints which is reproduced herewith. We think our readers will be interested in what he writes.

Here is Mr. VanVeen's letter:

I have been greatly interested in the material you have recently presented in AMERICAN ARTIST on the di Gemma Lumiprinting process.

In the attached package I am enclosing a print called "The Wrestlers" which I did in 1932, employing a process much like di Gemma's. At that time Albert T. D'Andrea now head of the Fine Arts Department at the College of the City of New York, and I collaborated in developing a fine arts phase to this process, which D'Andrea had perfected, as far as effectiveness, at that time.

Obviously, the artistry demonstrated in any process is what counts, but I would like to feel that D'Andrea received credit due him as the man who discovered this process. Nevertheless, congratulations to di Gemma for having the initiative to concretize it into words and bring it out for public consumption.

Briefly, here is the procedure used in producing "The Wrestlers."

1. A sheet of very thin paper (full linen content high tension bond) with no grain was selected for the plate, rather than glass or plastic. Eleven years ago this was purchased at the Japan Paper Company. It would probably be very difficult to find paper of this quality today.

2. This was then coated with a thin carbon wash, simply by immersing it in a carbon wash bath, thus creating a black coated paper plate.

3. I now painted my design on the blackened plate directly with white oil paint, producing therewith a black and white effect, following the same procedure (as far as black and white relationship is concerned) as one does in a wood cut, i.e., painting out the black parts that should be white and leaving the original surface for the black line.

4. When the white paint had dried, the paper was next immersed in water until the black carbon was floated off.

5. This left the white oil as an opacity on an otherwise translucent surface.

6. At this point the sensitized paper which was to be used for the print itself was introduced. (Its actual chemical treatment was in the hands of Mr. D'Andrea and details of it must be obtained from him.) The chemically sensitized paper which was to receive the print was then placed beneath the negative sheet between photographic frames and exposed to developing light. Sunlight was sufficient, although, as I recall it, we used professional photographic developing lights. The print you have was the result.

At that time we experimented with several types of grained paper in order to see what qualities could be produced. We found that interesting variations in the print resulted just as is the case in etching and lithography.

It gradually became evident that almost any type of toning or effect could be procured, depending entirely on the type of opaque medium used. For example, to acquire an etched effect one could roll oil paint over the entire surface of the plate and then scratch into it with a stylus while it was still wet. A tusche effect could be gotten by using oil paint, and I had decided to work toward a lithographic effect with

(Continued on page 38)

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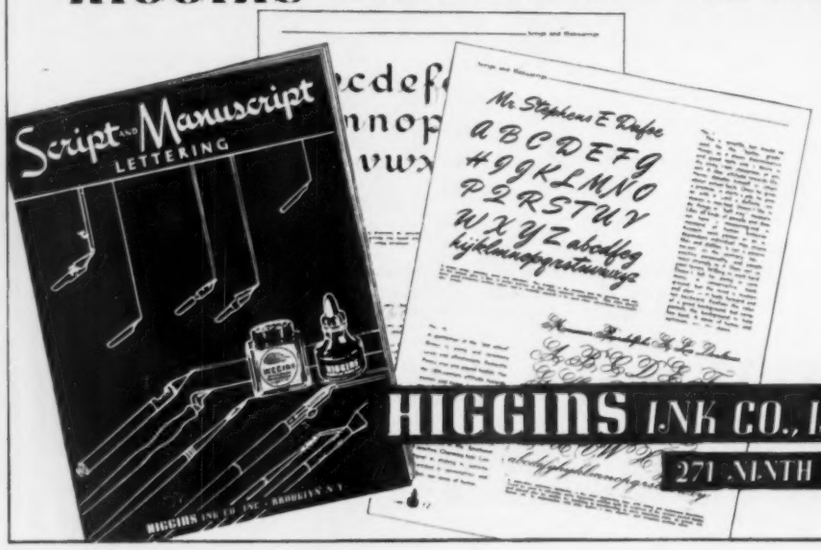

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TECHNIQUE USED

To keep the church slightly in the background, HB and F Eldorado pencils were used. The foreground buildings were then drawn with 2B and 3B degrees. Black accents in these buildings were put in with a 4B and the tones were washed in with a flat 2H wedge. Rough French sketching paper was used.

CHURCH OF ST. VULFRAN - ABBEVILLE

TYPHONITE ELDORADO

Taubes Discusses Brush Stroke

TAUBES' page

Frederic Taubes, prominent American painter and authority on technical matters will, each month, discuss some phase of the painters' problems. He will also be glad to answer questions, technical or otherwise on this page. Address him care of American Artist, 330 West 42nd Street, New York. Questions will be answered in order of receipt.

Painting has not always revealed the use of a definite, visible brush stroke. Paintings of pre-Titian era, especially those executed in tempera, did not show any brush marks whatever. It did not seem desirable, or important, to record one's "fingerprints" in a painting. The reason why the early painters did not discover the significance and beauty of the brush impression is solely the fact that oil technique followed, at the start, the dictates of the older tempera school. It did not emancipate itself at once from the rules of tradition.

In the life work of Titian we may find a good proof of my contentions. His early work evidences no personal handling of the brush, but with the progress of his career over more than seventy years, this missing characteristic started gradually to materialize into a forcefully personal handwriting, and ended in a richly wrought impasto and great freedom in handling of the brush. Such treatment is seen in what is perhaps Titian's greatest painting, "The Chastising of Christ," which was executed after the painter had reached his ninety-fourth year. The technique of the aged Titian is comparable to the methods of the Impressionists and to our own methods. We too are averse to smooth texture and the absence of visible brush strokes.

Since this new addition to the appearance of a painted surface came to life some four hundred years ago, we may as well admit that the lack of a personal brush stroke must be looked upon rather as a deficiency. To be more specific—and technical—our tools of painting are more varied than those of the early painters, who used soft brushes exclusively. In the last few centuries there have come into general use the comparatively rougher and harsher brush made of bristle, and the palette knife, which is such an important tool today. Goya, especially, must be looked upon as an early champion of the palette knife. In many of his paintings a most skillful combination of palette knife work and brush stroke can be detected. Some of his paintings, like "The Rock" in the Metropolitan Museum in New York, were executed chiefly with the palette knife. In time, of course, this instrument became a tool of abuse; heaps of paint were loaded upon the canvas with the knife blade, and thus an unduly "forceful" impression of the pigmentation was effected.

As a contribution to the general appearance of the painting the brush stroke added vibrant and sensitive qualities, and through its meanderings stimulated new interest in the beholder. Following these meanderings, as a wanderer follows a trail, our imagination is carried away through the thicket of the pigments.

On the other hand, we all know that a superfinished surface does not contribute much toward the feeling of intrigue we should experience when confronted with a painting. More likely, it will be the sketchy and spontaneous stroke which will corral our attention and keep our alertness alive.

In addition, the painter's personality and temperament as revealed in the work of art become more forcefully accentuated through the presence of brush strokes. And so it is natural to assume that a painter of strong emotional impulses would exercise a powerfully acting brush and leave his marks on the canvas with a bold imprint. This is not to imply that a delicate brush stroke has a lesser virtue. Since, however, some painters have discovered that a bold brush stroke suggests vigorous temperament, they employ it consciously to give themselves a temperamental stature they do not possess. Almost all imitators of Frans Hals, for example, use with a faked fire the fury of his slashing stroke.

There is danger that a painter may acquire such skill and virtuosity in manipulating his brushes that brush stroke may become an end in itself. In music such virtuosity can be compared to a skillful substitution of clever instrumentation for the depth of a composition.

Rhythm, coordination, and purposeful organization of the brush strokes are the most difficult qualities for the painter to acquire. They are not merely products of study and exercise, but the result of the unity of mind and hand. Neither the mind nor the hand should have an advantage, nor should they race along different lines. How to bring these two into harmony and consistency is one of the major tribulations of the painter.

Thus the brush stroke is the seismographic record of a painter's sensitivity. It reveals a painter's nerves as forcefully as handwriting. An indolent brush stroke on a painting will stand out like a fly on a window pane. Some paintings evidence no brush strokes whatever. Some paintings are executed without the assistance of nerves. Some fingers do not possess nerves; they are made out of dead wood. Some fists have no fingers, and some paintings are executed solely with such fists—as witness the German Expressionists.

A brush stroke can be: timid, anemic, nondescript (Bouguereau); playful (Renoir); brutal (Beckman, Schmidt-Rotluff); bombastic, pretentious, theatrical (Duveneck); glib, ostentatious (Hoppner, Sargent, and most of the academic portraitists from the Eighteenth Century to the present).

On the other hand, a brush stroke might be: powerful, heroic (Titian, Goya); forceful, lusty (Frans Hals); spirited, nervous (Guardi, Magnasco); penetrating (Rembrandt); ecstatic (El Greco).

We can also distinguish between a persuasive, eloquent brush stroke (Manet) and an inarticulate smudge (Matisse), or a sensitive swirl (Toulouse-Lautrec) and a phlegmatic trudge (Innes), or a shrewd swipe (Derain) and a naïve trot (Henri Rousseau, the primitive).

This article reprints, by permission of the publishers, excerpts from a chapter in "You Don't Know What You Like" by Frederick Taubes—Dodd, Mead & Co. $3.

TAUBES' QUESTION AND ANSWER DEPARTMENT

Mr. H.T., Cincinnati, Ohio, writes:
I have observed cracking of the following colors: alizarin crimson, ivory black, umber, veridian green. What is the reason for this occurrence?

Answer: Cracking as described by you is caused by the difference in drying time of superimposed color layers. Alizarin crimson and black are the slowest, and umber the fastest drying color of the palette. Veridian green dries moderately well.

Question 2: Why do white lead color and cerulean blue become hard in the tube after six months? Can these colors be made usable again?

Answer: White lead color gelled because of the acidity of oil. Regrind it with some neutral linseed oil, and mix it with white lead, which has been ground with a quantity of neutral oil. Cerulean blue hardened due to a lack of aluminum stearate. Regrind it, and add to 3 teaspoonsful of cerulean blue ½ teaspoonful of aluminum stearate (the former weighs 7 times as much as the latter).

Miss G.B., Brookline, Mass., asks:
Did the old masters use black paint?

Answer: Very much so.

Question 2: How did they prepare their canvases?

Answer: In similar manner as we do it today—gesso or oil ground.

Question 3: Is it flake or zinc white which changes with time?

Answer: Both colors change. But flake white is the more permanent material.

Miss M.E.W., Germantown, Pa., asks:
How does one re-varnish a painting?

Answer: Remove all varnish and dirt with a mild and perfectly volatile petroleum solvent. Re-varnish with a good damar picture varnish.

Mr. Wm. K., Champaign, Ill., asks:
Is it advisable to use damar varnish as a painting medium?

Answer: Damar becomes fissured and brittle in time. Only a moderate thinning of color with it is recommended—3 to 6 drops to one inch of the paste squeezed from the tube.

Question 2: Is it advisable to oil out painting with warm stand oil?

Answer: Oiling out of paintings will contribute to their yellowing and darkening. A varnish containing 10% of stand oil will provide adequate protection to a dull paint film.

Mr. S.R., Detroit, Mich., asks:
What tempera formula should be used on canvas in connection with oil?

Answer: One part whole egg, one part stand oil, one-half part damar varnish, one part water.

Question 2: How many coats of tempera ground should be applied?

Answer: One or more, depending on your method of working.

Mrs. D.B.S., Fort Smith, Ark., asks:
What is a good recipe for making gouache which will not crack?

Answer: Grinding medium for pigments should consist of gum Arabic, 1 oz., water, 2 oz., glycerine, 2 tblspn. The strong and dark colors should be cut with zinc white. However, an easier way is to buy ready-made gouache colors of reputable make.

Mr. A.E.P., Rockport, Mass., asks:
What material could I substitute for duck cotton and hide glue which are unavailable?

Answer: Unbleached heavy muslin. Carpenter's glue in drop form, or rabbit skin glue, or gelatin (gelatin 1½ oz. to 1 quart of water).

ANDREW WYETH TELLS US HOW

ANDREW WYETH, who made this pencil drawing of coots preparatory to painting his "Coot Hunter," is but one of twelve noted painters who reveal their processes in the recent book

COLOR AND METHOD IN PAINTING

by Ernest W. Watson

The others are Ogden M. Pleissner, Charles Burchfield, Eugene Speicher, Gladys Rockmore Davis, Eliot O'Hara, Stanley Woodward, Robert Brackman, Leon Kroll, Paul Sample, John F. Carlson and Peppino Mangravite.

The author takes you into the studios of these artists, and while there you learn why and how each works. Oil Painting, Water Color, Pastel, Figure Painting, Portrait, Landscape and Still Life are discussed.

In short this handsome volume "combines the best features of a textbook on painting methods in the contemporary manner, with an over-the-shoulder view."

The illustrations are numerous and well-selected—a dozen of them are plates in full color—so the volume is as beautiful as it is practical.

$5.00

AMERICAN ARTIST

330 West 42nd Street, New York

YANK

Continued from page 23

failing to understand which, a great deal of civilian stuff misses—often not even a near miss, either. War correspondents, living with the Army, right up wherever the war may happen to be, come closer to understanding. With all the hell that war is, and all the things that Army life hasn't got, a lot of it is solid, down-to-earth fun and above all there's nothing phoney about it. Whatever happens, you don't have to apologize for being in the Army. And even if much of it doesn't seem like fun at the time, not a man but will look back at it afterward as something he wouldn't have missed. The stay-at-homes are the ones who are out of luck. In that other war I was stationed, it seemed to me for life, at Camp Meade, then a thousand acres of nothing in the heart of Maryland, now Fort Meade, and said to be a right dressy place. My sojourn there was the Army's idea, not mine, with my brother a major having a grand time in the A.E.F.—but, at a dollar a day, which we got then, some of my comrades pointed out that I'd only need to be at Meade a million days to be a millionaire.

This magazine *Yank* has some illustrators who are certainly going to be heard from after the war. Definitely tops are Pvt. Howard Brodie, Cpl. Robert Greenhalgh, and Cpl. Fred Ray. (Collier's, Satevepost et al. take note). Nor, for comics, do we need anything better than Pvts. Ruge and Norman Shadley (illustrated) — or Sgt. Dave Breger who endeared the G. I. to the American public as "Private Breger" in the Satevepost each week. If there were more room we should reproduce some of S/Sgt. Douglas Borgstedt's funny illustrations, also Sgt. Ralph Stein's, and the on-the-spot sketches of S/Sgt. N. L. Sentz, drawn "somewhere in Labrador" (if you're in Labrador at all it probably doesn't matter much *where*.)

I wish that some artists about to go into the service could see the level of illustrations in Yank—they might feel better about what to do with their talents, even in competition with Cpl. William Pène du Bois, who also writes witty stuff from the "Carribean." The illustration reproduced was made to show what guard duty in Bermuda is *not* like—no Grand Hotel life, but just "Army." And speaking of writing, there's Sgt. E. J. Kahn, Jr., who has been pleasurably read in the New Yorker. All Yank's writing, whether on the funny side, or straight reporting is direct, vivid on-the-spot stuff—the kind of thing that no "observer," even a good reporter, can quite do. On the side of straight reporting, I think nothing I have read about our Flying Fortresses has given me such a real idea of what they actually mean, in terms both mechanical and human, as the story of the epic career of the Suzy-Q, by Pvt. Howard Miller.

Along with all this there are excellently clear maps of strategic geography and a grand selection of to-the-point news photographs from all over the world, from all the widely scattered spots where the Stars and Stripes are upheld by our armed forces. Nor should we overlook the editorial perception which provides each week a full-page photograph of a Gorgeous Girl, so well chosen from the possibilities of Hollywood and points East that Powers and Vic Keppler working together couldn't do a better job of choosing.

It is right and fitting that *Yank* is circulated only to the men in the service, though this is definitely the civilian's loss. In a sense, too, the Army loses a powerful propaganda tool, for no one thing, and certainly nothing "official" could possibly give a more direct or compelling impression of what life in the army, in all its far-flung outposts, actually *is*, and, in the words and pictures of the men themselves, what this incredible war is. Yet, editorially, I know very well that if there were a civilian circulation, it couldn't be the same magazine. The salty zest would be lost, the writers would instinctively pull their punch, even if only a little. There would always be that un-understanding civilian audience—and it wouldn't be *Yank* —"the magazine by and for the men in the service." They deserve the best magazine they can get—and they're getting it.

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Global Geography

Events of the day are so fast moving and far flung that something more than ordinary maps are necessary to keep abreast of the scenes of war activity.

Weber Costello Company, Chicago Heights, Illinois, has recently placed on the market a most useful globe of the earth. This has a "Great-Circle-Meter" and time dial mounted on the horizon ring. Through the use of this globe, teacher and student are enabled to trace and measure the great circle routes between various points. The ball is so mounted that it may be turned in any desired direction or removed from the walnut base for closer examination. Catalog describing this and other globes may be obtained on application.

Anderson Easel

This easel has been designed to meet every requirement for studio and out-of-door work. It can be set up with firmness on steep inclines or uneven ground surfaces, as well as on level ground. The design and construction of the easel and the unique method for securely holding the canvas in position insure against upset by strong or sudden gusts of wind. It is adjustable to any size canvas. When folded the easel is 36 inches long.

This and the Anderson Canvas Carrier are distributed by Hatfield's Color Shop, 161 Dartmouth Street, Boston, Massachusetts.

Color and Heat

The Color Research Laboratory of the General Printing Ink Corporation of New York has developed some very interesting data regarding the effect of the use of a white color to repel heat. It is stated that the hold of a white ship in the tropics will be at least ten degrees cooler than the hold of a black ship. Home radiators were found to be about seventeen percent more efficient when painted in white or any other light color than when painted in black or brown. Gasoline tanks, over a given period, had a loss by evaporation of 1.4 per cent for white, compared with 3.54 percent from a tank painted red.

The question is asked why, therefore, shouldn't baby carriages, automobile tops, water tanks and other similar products be painted white to take advantage of this condition, instead of the colors usually employed?

Photographs of New York

We have just discovered a veritable gold mine of photographs of New York, covering the period of the last seventy years. Altogether there are over 2,000 different prints available. These cover almost every conceivable subject: buildings, waterfront, parks, street scenes, exteriors, interiors, etc. These are ideal for schools, artists, illustrators and the like who need authentic atmosphere for their work or files. The prints sell at $4.00 for the 8 x 10 size and $5.00 for the 11 x 14 size. To those writing on their business or professional stationery a limited number of prints will be sent on approval. In writing, be careful to specify as accurately as possible the type of subject in which you are interested. Address your requests directly to AMERICAN ARTIST.

New Address

SS Rubber Cement Company of Chicago, Illinois, has recently moved to a new location at 314 No. Michigan Avenue. Here a complete line of artists' materials as well as their famed rubber cement will be available.

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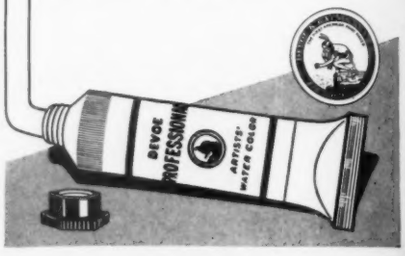

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Milo Winter Muragraphs

Pictures add so much to the inspirational factors in teaching that teachers and superintendents are keenly interested in them. Teachers of art find that the right sort of pictures stimulate the imagination and creative desires of their students.

Milo Winter, nationally known illustrator of children's books, has prepared a series of ten Muragraphs of characters in legend and history that instantly attract attention. These have been reproduced in seven colors on heavy art paper by the Denoyer-Geppert Company, 5259 Ravenswood Avenue, Chicago, Illinois. These are available either as unmounted prints, mounted on Masonite and framed, or under glass and framed. A descriptive catalog and price list is available on application to the company.

Drawing Tables

There has recently come to our attention a line of sturdy, moderately priced drawing tables under the trade mark of Esco. These are adjustable in height from 32 inches to 39 inches, and some models to 41 inches. The drawing surface may be tilted to any desired angle. The surface size of drawing boards vary from 21 x 26 inches to 42 x 72 inches. The larger size will of course accommodate two pupils if that is desirable. Descriptive catalog and price list will be forwarded upon application to this office.

Fountain Pen Brush

This new device operates with the ease and convenience of a regular fountain pen and does the work of an artist's brush, so it is stated. It does away with dipping and smudging and brush cleaning and assures perfect color combination.

The brush will work on any surface and is particularly adapted to the production of posters. Each brush comes with four different size nibs which are readily changed to meet the needs of the particular work. The manufacturer is also prepared to supply bottles of instant drying ink of various colors.

Painting Demonstration

"The Painting of a Demonstration Portrait." This is the title of a full color kodachrome film which Mr. Grumbacher, 470 West 34th Street, New York City, can make available to *a few additional* art groups, art departments of colleges, or museums, for a one time showing only. The presentation is along professional lines. The film is 16 mm. silent and takes about 35 minutes for showing. There is no charge for the use of the film but payment of transportation charges is necessary.

This company is also offering to artists, art teachers and adult art students a new brochure "Landscape Painting in Oils" (with full color plate). Please mention favorite mediums for later leaflets and the name of your local artists material dealer.

Weaving Looms

In these days when travel is restricted and more time spent at home, many people are turning to constructive craft work. Among the many forms of such work is weaving, and looms in various sizes are available. Some of these are for narrow products like belts, ties, etc., which can be held in the hand, and are available at very modest price. Then there are table looms capable of making products up to eight inches wide, and home looms producing material up to forty-two inches wide. Information about these looms and methods of home instructions may be secured on application.

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LUMIPRINTING

Continued from page 32

a wax crayon. A sad experience was the result of that decision. I went to the nearest art material store (I was then living on West 67th Street, New York) and asked for a white wax crayon pencil. The salesman assured me that the one he sold me was such a pencil. I spent a week drawing with it on the blackened paper plate. The result was a very beautifully worked out drawing giving a lithographic effect. When the drawing was immersed in its bath to remove the black we were chagrined to discover that the salesman had deceived me: the white pencil that he had sold me was soluble and the whole drawing disappeared into nothingness along with the blackened surface! I hazard a guess that if this had not happened there would be many more of my prints in this medium in existence today. However, the catastrophe disheartened me so that I let the whole thing go for so long that before I was ready to return to work with it I had become engrossed in mural painting.

* * *

Needless to say, we feel deeply indebted to Mr. VanVeen for this communication. We have already been in touch with Mr. D'Andrea, and hope to have something from him for publication later and we hope to hear from others who have experimented along these lines.

In the meanwhile, we are glad to report that more and more interest is being shown in Lumiprinting, and sales of the book are mounting rapidly. Here is a typical quotation from a well-known art educator, Harry E. Wood, Director of Fine and Practical Arts and Vocational Education, Indianapolis, Indiana. He says:—"It seems to me that this book has unlimited possibilities as it combines drawing in various mediums and the photographing process. It has aroused me so much personally that at the first opportunity I want to try some of the experiments myself.

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Continued from page 4

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MONTICELLO COLLEGE, ALTON: Ten scholarships of $200 each are available to talented students in any one of the fine arts fields. Students must submit samples of their work and meet entrance requirements of the college. Work due May 1. A. N. Sullivan, Dir. of Admissions, Monticello College for Women, Alton, Ill.

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Directory of Commercial Artists

A "Buyers Guide to Art" is being considered for the next volume of the Art Directors Annual (published by Watson-Guptill Publications, Inc., 330 W. 42 Street, New York, for the Art Directors Club).

Commercial artists who would like to be included in this proposed directory, for a small fee, are invited to send the publishers, at once, the following information: name, address, telephone number, medium employed, types of subject-matter most effectively handled, names of one or two clients for whom work has been done. Please write this data on a 3x5 white card. Do not send samples of work. Upon receipt of this data additional information will be sent to you.

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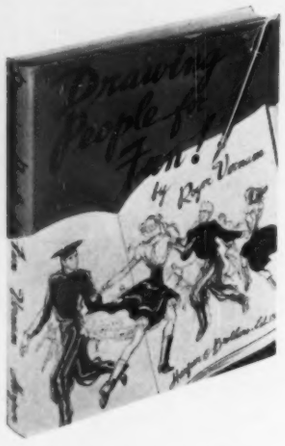

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Experiencing American Pictures. By Ralph M. Pearson. Harper & Bros., New York. $3.75

The author shows the characteristics of and the differences between the Modern Movement and Naturalism and dramatizes, by bold critical analyses and 94 line and halftone illustrations, how and why the creative art of the ages is being reborn in the Modern Movement.

Photographs, motion pictures and animated cartoons, comics, advertising art, illustrations, original prints and paintings produced during the last decade by a long list of leading artists, including Walt Disney, Benton, Curry, Wood, Weber, Burlin, Allbright, Lee, Kent, Davis, and others show their positive and negative contributions to the art of our time.

The Mode in Costume. By R. Turner Wilcox. Charles Scribner's Sons, New York. $5.00

This is one of the most useful books on historic costume published except for the lack of American styles and manner of dress. These, to be sure, derive from European sources, but there are important differences, especially in everyday dress. And this is a field that has not been adequately covered in any costume study. But Mrs. Wilcox's book is very complete in all English and European periods and it should be welcomed by illustrators and designers.

Masks & Puppets. By Dana Saintsbury Green. Studio Publications, New York. $3.50

As No. 32 in the "How to do it" Series, this book covers the whole field of puppetry, explaining in full detail the suitabilities, construction and manipulation of various types of puppets; and thoroughly exploring the more advanced questions of masks and faces, costumes, scenery, the theatre itself and the production of the puppet play as a whole.

Fundamentals of Perspective. By Theodore DePostels, A.I.A. Reinhold Publishing Corporation, New York. $2.50

In this day when so many artists and designers are turning to drafting of one type or another, books on instrumental perspective are coming to the fore. This new work by a widely known architect consists of a set of sheets (8½" x 11") pocketed in a durable cover, and accompanied by the briefest of text matter designed for easy reading. These pages present a simple method for the instrumental projection of perspective. By numbering each line of the constructed perspective and signifying its direction with arrows, the procedure and reasons for it become quickly apparent. To further clarify the examples, four colors are used to show what is given, what are the essential elements, what lines are needed for the construction of perspective and finally the perspective of the object itself.

20th Century Portraits. By Monroe Wheeler. Museum of Modern Art, New York. $2.75

While works of the more conventional portrait specialists—Eakins, Boldini, Sargent, Speicher, etc.,—are included, special emphasis is placed on the informal portraiture of the more imaginative artists who, as a rule, have portrayed only their relatives and friends. Among these are Picasso, Matisse, Kokoschka, Hartley and Watkins. Included is the introspective and revealing self-portrayal of certain artists as well as poetical or fantastic compositions in which the real persons appear in an imaginary world.

Decorating the Home. By Ethel Lewis. The Macmillan Co., New York. $4

This book does not purport to teach you to be an interior designer or decorator, for the professional designer of interiors has spent many years learning the principles of design and their application to the home. It is not a profession based on a "flair" for colors and furniture arrangement, but on sound knowledge of color, line, design, texture, woods, period styles, textiles, floors and wall coverings, the best methods of lighting, as well as what is the best equipment for laundry and kitchen. This book should help you to work more intelligently with the professional designer of interiors and will at the same time help you to make out of your present home, or the one you plan to have, a better place in which to live.

They Taught Themselves. By Sidney Janis. Dial Press, New York. $3.50

In this book you will find stories—with pictures—of about 30 men and women who have become primitive (so-called) painters without benefit of instruction. Cabinet-maker, house painter, inventor, prisoner, housewife, cloak and suit-maker are among those represented. While few are likely to agree with Max Ernst who pronounced the paintings in this book the "finest I have seen in America," many will enjoy the adventure of viewing art from a totally unconventional angle.

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RUSSELL FLINT
MORE THAN SHADOWS

By Arnold Palmer

Flint has one of the largest followings of any contemporary English painter. His originals and numerous expensive reproductions are in famous museums and collections throughout the world. His last book went out of print years ago, selling over 10,000 copies. This new book with the same number of color plates (eight), over 130 other illustrations, and a complete biography is destined for an even bigger success. Flint is still the rage. This book answers the hundreds of requests received for it. Size 6½ x 10. $3.50.

THE LONELY ONES

By William Steig

Since our article on William Steig in our March issue, so much interest has been shown in his book The Lonely Ones (to which we referred, and from which we reproduced a number of drawings) that it seems best to make clear that we are glad to fill orders for it. It's an odd little thing which strikes some people as most amusing, though obviously it is not for everybody, as this typical sketch illustrates. $1.00.

"If you are good natured, people will step all over you."

Selected Titles

THE MODE IN COSTUME

By R. Turner Wilcox

The most comprehensive story of the mode ever undertaken, tracing the development of costume through exhaustive research among all the existing accredited sources: French, English, German, Dutch, Italian, Ancient Roman, Ancient Greek and the Near East from 3000 B.C. to 1942 A.D. Forty-seven chapters; 1100 brilliant drawings. $5.00.

FUNDAMENTALS OF PERSPECTIVE

By Theodore DePostels, A.I.A.

This is a set of sheets (8½" x 11") pocketed in a durable cover, and accompanied by the briefest of text matter designed for easy reading. These pages present a simple method for the instrumental projection of perspective. By numbering each line of the constructed perspective and signifying its direction with arrows, the procedure and reasons for it become quickly apparent. To further clarify the examples, four colors are used to show what is given, what are the essential elements, what lines are needed for the construction of perspective and finally the perspective of the object itself. $2.50.

EXPLORING THE GRAPHIC ARTS

By Marinaccio and Osburn

Here is an attractive volume which gives the reader a broad and sound understanding of the various graphic arts. Among the many subjects covered are: letterpress printing, photo-engraving, linoleum block printing, wood engraving, etching, steel engraving, aquatint, mezzotint, lithography, silk screen printing, paper and paper making, ink and ink making, book binding, etc. The text matter is lucid and not too technical; the illustrations serve their purpose admirably. $2.50.

FAIR IS OUR LAND

Edited by Samuel Chamberlain

A book of about 375 brilliant etchings and photographs designed to present the picture of a peaceful America. Edited by Samuel Chamberlain, the book is as beautiful as the admirers of this noted American artist would expect it to be. Some of Chamberlain's own etchings and photographs are included. $5.00.

THE ARTIST IN AMERICA

By Carl Zigrosser

This is a biographical study of 24 contemporary printmakers by the Curator of Prints at the Philadelphia Museum of Art. "I have tried," writes the author, "to picture these men as functioning artists, setting forth what they are striving for and what they have accomplished, what they had to struggle against and overcome not only in themselves but in their environment. I have attempted to bring to light the spirit, the whole character of the enduring drive, rather than the surface view." There are 92 illustrations in gravure. $5.00.

PRICE CHANGES

THE ENJOYMENT OF ART IN AMERICA, featured in our February Art Book Guide, has now been advanced in price from $10.00 to $12.50.

Many publishers are planning price advances for the coming months, so place your orders promptly to be sure of present prices.

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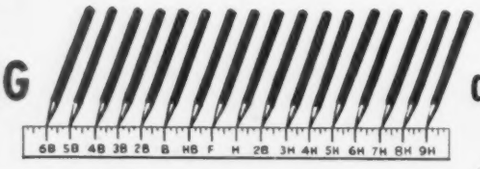
☐ **PRECISION GRADING** 

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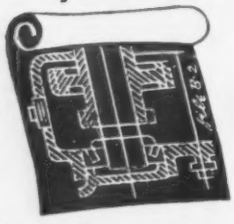
☐ **OPACITY** for sharp  reproduction of every line

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